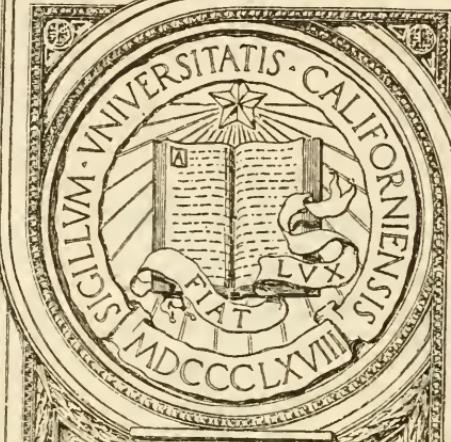


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SOME FORMS OF THE RIDDLE QUESTION
AND THE EXERCISE OF THE WITS
IN POPULAR FICTION AND
FORMAL LITERATURE

BY
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I

THE FOURTEENTH *PATRAÑA* OF TIMONEDA

The study of the Spanish short story and the romance of the sixteenth and seventeenth centuries demands more careful consideration of the related field of popular fiction, specifically of the cosmopolitan folktale, than has been hitherto admitted. Not only has a large amount of widely current material been incorporated into the novel, but many types of the latter, notably short tales and anecdotes, are nothing more than variant forms of matter which had already become known through the recorded popular fiction of many different nations. In this sense, certain national literary products have become from time to time the repository or storehouse of popular material of a wholly cosmopolitan character; now and then a collection of tales merely gives a modified form to its contents which, with innumerable variations, have been handed down through the centuries in the uninterrupted course of fiction. Even the long novels of the Renascence contain a great deal of matter which, owing to a

narrow or traditional conception of literary history, has hitherto found no place in the study of prose romances. The *Persiles y Sigismunda* of Cervantes, for example, contains a very large amount of popular and traditional material, as I hope to show elsewhere in one of my studies in the sources of that much neglected romance.

Every investigation in the field of the cosmopolitan folktale must be comparative, and can therefore be limited neither by racial nor by national boundaries. And, as we may contend, moreover, that the creative period of the genuine folktale has long passed, that such stories, fairy tales or *motifs* as were once actually gathered out of the traditions of the ages are no longer invented by civilized mankind, as was the case when primitive man put a naïve construction on his environment, it can be safely assumed that we have now reached the period in which folktales may be more definitely analyzed and compared. Moreover, apart from the little which can still be honestly gleaned from oral tradition, the already vast printed collections of tales not only yield ample material for a comprehensive view of what has come down to us; they also reveal by various peculiar qualities the secret which has kept them alive through the ages. There is but one obstacle to a profitable study of these many hundreds of stories: the collections which have been printed in modern times do not in every case record faithful gleanings made by the editor himself out of popular local traditions. Not only the style of the writer, but the large number of close parallels indicate that the collector was tempted to pad his particular group of stories by simply rewriting material already in print.¹

The contention that popular, current fiction may be included to great advantage in the study of the literature of the Renaissance is supported especially by the type of story or anecdote

¹ Cf. for example, a collection of anecdotes entitled *Cluchtboeck* (1576), described by Johannes Bolte in the *Tijdschrift voor Nederlandsche Taal-en Letterkunde*, 1891, pp. 127ff., with a review by A. L. Stiefel in the *Archiv für das Studium der neueren Sprachen*, etc., vol. 94, pp. 129 ff.; from these articles it is clear that a presumably new collection of stories may be merely a compilation of material gathered from numerous sources already printed in various languages.

with which the name of Juan Timoneda is connected. Of him, too, it may be said, that perhaps no gatherer of popular tales has been more guilty of retelling such as were already known in some form or other. His best known collection, *las patrañas*, received some attention during the last century at the hands of the eminent folklorist Liebrecht,² and of the great scholar Ferdinand Wolf,³ and latterly, in the second volume of his *Orígenes de la novela*, Menéndez y Pelayo devotes some space to an examination of its contents. Yet, in spite of these scholarly studies, the fact remains that in the case of Timoneda much is left to be done. Above all, a critical edition of the text of this little collection of *patrañas*,⁴ and a comparative study of related folklore and

² Cf. F. Liebrecht in *Neues Jahrbuch der Berlinischen Gesellschaft für deutsche Sprache*, etc., viii (1848), pp. 201 ff., "Der Patrañuelo des Timoneda," reprinted with slight changes and additions in Dunlop-Liebrecht, *Geschichte der Prosadichtungen*, etc. (Berlin, 1851), p. 500.

³ Cf. Ferdinand Wolf in *Wiener Jahrbücher der Literatur*, vol. 122 (1848), for a review of Aribau's three volumes in the *Biblioteca de autores españoles*, pp. 113 ff., a study to which many a writer since Wolf's day owes something. Timoneda is also mentioned occasionally, by way of comparison, in Stiefel's numerous articles on drama and fiction.

⁴ As regards the first edition of the *Patrañuelo*, it seems futile as well as unwarranted to continue the search for a theoretic edition of 1566, supposedly printed at Valencia. No one, to my knowledge, has ever said that he saw such an edition. Perhaps the prestige of the name Mayans y Siscar established the tradition started by a remark of D. Juan Antonio (not to be confused with the more famous D. Gregorio) in his prologue to the sixth edition of Luis Gálvez de Montalvo's *El Pastor de Filida*, Valencia, 1792. All that he says, however, is: Juan Timoneda, Impressor, i Librero, mui aficionado a las Letras, que fomentò, con el caudal de su ingenio, componiendo el *Patrañuelo*, impresso en Valencia, año 1566, que D. Nicolas Antonio tenia por la mas antigua de nuestras novelas [sic.] In the first place, the *patrañuelo* is not a *novela*; in the second place, D. Nicolas Antonio says: [Timoneda] auctor est primus fabularum, quas dicimus Italico verbo Novelias (Bibl. nova, I, 1788, p. 787), the earliest edition mentioned by him being that of Alcalá, 1576. The assertion of Mayans therefore means nothing, and the belief in an earlier edition seems to rest solely upon the date of the *approbatio*, Valentiae die 22 Septembris Anno Dñi 1566. But it is a well-known fact that much time may elapse between the date of the preliminaries and that of the publication of the book itself. Tirso's *Cigarrales*, for example, has an *aprobacion* dated 1621, and appeared in 1624, while the *Inventario* of Antonio de Villegas, printed in 1565, was licensed as early as 1551. The royal license for the *Patrañuelo* is dated October, 1576, and if carefully read, implies that the book was appearing for the first time. It is as follows: Don Phelipe por la gracia de Dios Rey de Castilla, etc., etc. Por quanto por parte de vos, Alonso Picardo, impressor de libros, nos fue fecha relacion, diciendo, que vos teniades vn libro intitulado, *El Patrañuelo*, compuesto por Iuan Timoneda: el qual era librero prouechososo,

fiction, would not be unwelcome to those interested in Spanish literature of the sixteenth century.

In what follows, the results of a study of the fourteenth

suplicandonos os mandassemos dar licencia para lo poder imprimir, o como la nuestra merced fuese: lo qual visto por los del nuestro consejo, por quanto en el dicho libro se hizo la diligencia que la pragmatica por nos agora nuevamente sobre ello fecha dispone, fue acordado que deuiamos mandar dar esta nuestra carta para vos en la dicha razon, y nos tuuimoslo por bien. Por lo qual damos licencia y facultad a qualquier impressor destos nuestros reynos, para que por esta vez pueda imprimir el dicho libro que de suso se haze mencion, sin que por ello cayga ni incurra en pena alguna. Y mandamos que la tal impression se haga por el dicho libro original, que va rubricada cada plana y firmado al fin del de Alonso de Vallejo, nuestro escrivano de camara, y vno de los que en el nuestro consejo residen: y despues de impresso no se pueda vender ni venda sin que primero se trayga al nuestro consejo juntamente con el original, para que se vea si la dicha impression esta conforme al original, y se tasse en lo que cada volumen se vuiere de vender: so pena de caer e incurrir en las penas contenidas en la dicha pragmatica y leyes de nuestros reynos, y no fagades ende al, so las dichas penas, y mas de la nuestra merced, y de diez mil marauedis para nuestra camara. Dada en Madrid, a ocho dias del mes de Octubre de mil y quinientos y setenta y seys años. There is, therefore, no mention of a previous edition, no reference to emendations or omissions as was the case with the *Alivio de caminantes* (Medina del Campo, 1563): en esta ultima impression van quitadas muchas cosas superfluas; or the *Sobremesa* (Valencia, 1569): Agora de nuevo añadido, etc. The demand of the royal licence that the edition be printed in conformity with the "original" might readily mean the MS form of Timoneda himself or an authoritative copy. This conjecture is strengthened by the fact that the spelling, capitalization and punctuation of the *Patrón* printed at Alcalá in 1576 are exceedingly like those of the *Buen Aviso* printed at Valencia in 1564, presumably from Timoneda's MS and under his own eyes. Again, the word *original* frequently means the author's copy; Lope de Vega uses it in that sense in various prologues and letters; and numerous first editions of works contain in the *fe de erratas* or in the licences (cf. the royal licences of both parts of *Don Quixote*) the statement that the edition corresponds to its original. The edition of the *Patrón* of 1576 was soon followed by others in 1578 (Barcelona), 1580 (Bilbao), 1580 (Lisbon), 1583 (Seville) and 1586 (Alcalá?). If there was an edition of 1566, there would have been others between that date and 1576. Nor is there any ground for asserting that an edition printed elsewhere than at Valencia would not be the first, because Timoneda generally had his works printed where he lived. The earliest mentioned edition of the *Sobremesa* is that of Zaragoza, 1563, and Timoneda, who was known as a book-seller (*mercader de libros* and *librero* are the titles applied to him) and not as a printer, could have had his books printed outside of Valencia. The text of the edition of 1576 leaves much to be desired; the type is the Gothic black letter, readable enough, but carelessly punctuated and phrased. Timoneda's style is generally far from polished, a trait very apparent in the edition of Alcalá; perhaps the original of the aged Timoneda was responsible for the shortcomings of this text; perhaps the venerable compiler whom Cervantes had called older than Father Time had left to some one else the task of seeing the *Patrón*, ready since 1566, through the press. Cf. no. 31 of Appendix II.

patraña are set forth. The story, well known and widely spread, is as follows:⁵

A vn muy honrado abbad
Sin doblez, sabio, sincero,
Le saco su cozinero
De vna gran necessidad.

Queriendo cierto rey quitar el Abbadia a vn muy honrado Abad, y darla a otro, por ciertos reboluedores, llamole y dixole: Reuerendo padre, porque soy informado que no soys tan docto qual conuiene y el estado vuestro requiere, por pacificacion de mi reyno y descargo de mi conciencia, os quiero preguntar tres preguntas, las quales, si por vos me son declaradas, hareys dos eosas: La vna, que queden mentirosas las personas que tal os han leuantado: la otra, que os confirmare para toda vuestra vida el Abbadia, y si no, aureys de perdonar. A lo qual respondio el Abad: Diga vuestra alteza, que yo hare toda mi posibilidad de auellas de declarar. Pues sus, dixo el rey: La primera que quiero que me declareys, es que me digays, yo quanto valgo? Y la segunda, que adonde esta el medio del mundo? Y la tereera, que es lo que yo pienso? Y porque no penseys que os quiero apremiar, que me las declareys de improuiso, andad, que vn mes os doy[s] [sic] de tiempo para pensar en ello.

Buelto el abbad a su Monesterio, por bien que miro sus libros y diuersos autores, por jamas hallo para las tres preguntas respuesta que suficiente fuese. Con esta yimaginacion, como fuese por el Monesterio argumentando entre si mismo muy eleuado, dixole vn dia su cozinero: Que es lo que tiene su paternidad? Celandoselo el abbad, torno a replicar el cozinero, diciendo: No dexe de dezirmelo, señor, porque a vezes debaxo de ruyn capa yaze buen bebedor, y las chicas piedras suelen mouer las grandes carretas. Tanto se lo importuno, que se lo vuo de dezir. Dicho, dixo el cozinero: Uestra paternidad haga vna cosa, y es, que me preste sus ropas, y rapareme esta barba, y como le parezco algun tanto, y vaya de [da in text] par de noche en la presencia del rey, no se dara acato del engaño; assi que teniendome por su paternidad, yo le prometo de sacarle deste trabajo, a fe de quien soy.

Coneediendoselo el Abbad, vistose el Cozinero de sus ropas, y con su criado detras, con toda aquella ceremonia que conuenia, vino en presencia del rey. El Rey como le vido, hizole assentar cabe si, diciendo: Pues, que ay de nueuo, abbad? Respondio el cozinero: Uengo delante de

⁵ The text here given is that of the edition of 1576, presumably the first; a copy is in the library of the Hispanic Society of America. In it the fourteenth *patraña* will be found between folios ciiii and cv, a part of the thirteenth (four pages or two leaves), all of the fourteenth (three pages), and one page of the fifteenth being out of place; signatures L v, vi, vii, viii are misbound, or four leaves in all, numbered lxxxv, lxxxvi, lxxxvii, lxxxviii. Only the punctuation has been changed; other peculiarities and inconsistencies do not, as a rule, interfere with the sense. Some discrepancies between this edition and the reprint of Aribau as well as that of Menéndez y Pelayo in his *Orígenes, etc.*, II, p. lvii, may be noted. Cf. note 16, p. 196.

vuestra alteza para satisfazer por mi honra. Assi? dixo el rey: veamos, que respuesta traefs a mis tres preguntas? Respondio el cozinero: Primeramente a lo que me pregunto vuestra alteza, que quanto valia, digo, que vale veinte y nueve dineros, porque Christo valio treynta. Lo segundo, que donde esta el medio mundo [sic], es a do tiene su alteza los pies: la causa, que como sea redondo como bola, adonde pusieren el pie es el medio del; y esto no se me puede negar. Lo tercero, que dice vuestra alteza, que diga: que es lo que piensa? Es que eree hablar con el abad, y esta hablando con su Cozinero. Admirado el rey desto, dixo: Que esso passa en verdad? Respondio: Si Señor, que soy su cozinero: que para semejantes preguntas era yo sufficiente, y no mi señor, el Abbad. Uiendo el rey la osadia y viueza del Cozinero, no solo le confirmo el Abbadia al Abbad para todos los dias de su vida, pero hizole infinitissimas mercedes al Cozinero.

Menéndez y Pelayo, in the second volume of his excellent work, *Orígenes de la novela*, gives this *patrana* in full, prefacing it with the following remarks:

Quiero transcribir la versión de Timoneda, no sólo por ser la más antigua de las publicadas en España⁶ y quizá la más fiel al dato tradicional, sino para dar una muestra de su estilo como cuentista, más sabroso que limado.

An earlier, though different, frame of these riddle questions in Spanish may be found, however, in the last episode of the second part of *Lazarillo de Tormes*, *por incierto autor*, printed at Antwerp in 1555. Certain ridiculous questions, historically related, as will be seen, to those in Timoneda, receive answers in kind. Their seeming absurdity leads D. Buenaventura Carlos Aribau, the editor of the *Lazarillo* in *Novelistas anteriores á Cervantes* (1850) to remark (p. xxiii):

Vuelve por fin Lázaro á su primitiva forma, y recobra su gragejo al contar lo que le sucedió en Toledo; pero lo pierde de repente en la defensa de las ridículas conclusiones que sostuvo ante el claustro de Salamanca, con lo cual concluye, prometiendo al lector que con el tiempo sabrá lo demás.

Aribau, however, was unacquainted with the origin of this episode, and with the well-established tradition of which these "ridículas conclusiones" have formed a part the world over, since

⁶ Cf. the *Introducción*, p. lvii; the same opinion is expressed: "Zu Bürgers Ballade, *Der Kaiser und der Abt*," in *Archiv für Litteraturgeschichte*, vol. 9, p. 423, by J. K. Seidemann.

time immemorial. The text of the *Lazarillo de Tormes* (1555) reads as follows⁷ (chapter xviii) :

Hablamos de muchas cosas estando comiendo, y replicaua yo de tal manera con ellos, que bien conocieron ambos auer yo alcançado mas por mi experienzia que ellos por su saber. Conteles algo de lo que auia a Lazaro aeontecido, y con tales palabras que cierto todos me preguntauan adonde auia estudiado: en Francia, o en Flandes, o en Ytalia, y aun si Dios me dexara aeordar alguna palabra en Latin, yo los espantara; tome la mano en el hablar por no darles ocasion de preguntar algo, que me pusiesen en confusion. Todavia ellos, pensando que yo era mucho mas de lo que por entonees auian de mi conocido, determinaron de hazerme defender vnas conclusiones; pero pues sabia que en aquellas escuelas todos eran Romancistas, y que yo lo era tal que me podia mostrar sin verguença a todos, no lo rehuse, porque quien se vale entre Atunes, que no juegan sino de hocico, bien se valdria entre los que no juegan sino de lengua. El dia fue el siguiente, y para vel el espectaculo, fue conuidada toda la vniuersidad. Viera vuestra merced a Lazaro en la mayor honra de la ciudad, entre tantos Doctores, Licenciados y Bachilleres, que por cierto con el diezmo se podrian talar quantos campos ay en toda Espana, y con las primicias se ternia el mundo por contento; viera tantas colores de vestir, tantos grados en el sentar, que no se tenia cuenta con el hombre, sino segun tenia el nombre. Antes de parecer yo en medio, quisieronme vestir segun era la vsanza dellos, pero Lazaro no quiso, porque pues era estrangero, y no auia professado en aquella vniuersidad, no se deuian marauillar, sino juzgar mas segun la doctrina, (pues que tal era esta) que no segun el habitu, aunque fuese desacostumbrado. Vi a todos entoncees con tanta grauedad y tanta manera, que si digo la verdad, puedo dezir que tenia mas miedo que verguença, o mas verguença que miedo no se burlassen de mi. Puesto Lazaro en su lugar (y qual estudiante yo), viendo mi presencia doctoral, y que tambien sabia tener mi grauedad como todos ellos, quiso el rector ser el primero que comigo argumentasse, cosa desacostumbrada entre ellos. Assi me propuso vna question harto dificil y mala, pidiendome le dixesse quantos toneles de agua auia en la mar; pero yo como hombre que auia estudiado, y salido poco auia de alla, supele responder muy bien, diciendo que hiziesse detener todas las aguas en vno, y que yo lo mesuraria muy presto, y le daria dello razon muy buena. Oyda mi respuesta tan breue y tan sin rodeos, que mal año para el mejor la diera tal, viendose en trabajo pensando ponerme, y viendo serle impossible hazer aquello, dexome el cargo de mesurarla a mi, y que despues yo se lo dixesse. Auergonçado el Rector con mi respuesta, echame otro argumento, pensando que me sobraua a mi el saber o la ventura: y que como auia dado resolucion en la primera, assi la diera en la segunda, pideme que le dixesse quantos dias auian

⁷ From *La Segunda Parte de Lazarillo de Tormes: y de sus fortunas y aduersidades*. En Anvers (Martin Nucio) 1555; the copy belonging to the Hispanic Society of America; cf. folio 65 verso, wrongly numbered 53.

pasado desde que Adam fue criado hasta aquella hora: como si yo vuiera estado siempre en el mundo contandolos con vna pendola en la mano, pues a buena fe que de los mios no se me acordauan [sic], sino que vn tiempo fuy moço de vn clérigo, y otro de vn ciego, y otras cosas tales, de las quales era mayor contador que no de dias. Pero todavia le respondi, diciendo, que no mas de siete, porque quando estos son acabados, otros siete vienen siguiendo de nuevo, y que assi auia sido hasta alli, y seria tambien hasta la fin del mundo. Viera vuestra merced a Lazaro entonces ya muy Doctor entre los Doctores, y muy maestro entre los de Licencia. Pero a las tres va la vencida, pues de las dos auia tambien salido, penso el señor Rector, que en la tercera yo me enlodara, aunque Dios sabe que tal estaua el animo de Lazaro en este tiempo, no porque no mostrasse mucha grauedad, pero el coraçon tenia tamañito. Dixome el Rector, que satisfiziesse a la tercera demanda; yo muy prompto respondi, que no solo a la tercera, pero hasta el otro dia se podia detener. Pidiome, que a do estaua el fin del mundo? Que Philosophias son estas? dixe yo entre mi; pues, como? No auiendolo yo andado todo, como puedo responder? Si me pidiera el fin del agua, algo mejor se lo dixeram. Todania le respondi a su argumento, que era aquel auditorio a do estauamos, y que manifiestamente hallaria ser assi lo que yo dezia si lo mesuraua, y quando no fuesse verdad, que me tuviessen por indigno de entrar en Colegio. Viendose corrido por mis respuestas, y que siempre pensando dar buen xaque, recebia mal mate, echame la quarta question muy entonado, preguntando, que quanto auia de la tierra hasta el cielo? Viera vuestra merced mi gorgajear a mis tiempos con mucha manera, y con ello no sabia que responderle, porque muy bien podia el saber que no auia yo hecho aun tal camino. Si me pidiera la orden de vida que guardau los Atunes, y en que lengua hablan, yo le diera mejor razon; pero no calle con todo, antes respondi, que muy cerca estaua el cielo de la tierra; porque los cantos de aqui se oyen alla por baxo que hombre cante o hable, y que si no me quisiesse creer, se subiesse el al cielo, y yo cantaria con muy baja voz, y que si no me oya, me condenasse por necio. Prometo a vuestra merced, que vuo de callar el bueno del Rector, y dexar lo demas para los otros. Pero quando le vieron como corrido, no vuo quieu osasse ponerse en ello, antes todos callaron y dieron por muy excelentes mis respuestas.

Not only the questions, however, but this whole episode of the *Lazarillo* can be found in the adventures of Till Eulenspiegel,⁸ the biography of a rogue, probably first written late in the fifteenth century in the Low-Saxon dialect, and frequently re-

⁸ Cf. Morel-Fatio *Vie de Lazarille de Tormès, etc.* (Paris, 1886) Préface, p. 21; F. W. Chandler, *Romances of Roguery*; Part I, *The Picaresque Novel in Spain* (New York, 1899), p. 208.

printed in a Dutch translation in the Netherlands. This source runs as follows:⁹

Die xxviii histori sagt wie Vlenspiegel zü Brag in Behemen uff der hohen schül mit den studenten conuersiert, vnd wol bestond: Also zoch Vlenspiegel inn Behemen gen Brag da er von Marekburg zoch. Vnnd zu der zeit woneten da selbest noch güt Cristen zü der zeit als Wicklieb vsz Engelland die ketzery in Behemen thete, vnd durch Johannen hussen geweitert ward, vnd gab sich da vsz für ein grossen meister, zü berichten grosse fragen, dy sunst ander meister nit vsz legen oder bericht kunten geben. Das liesze er in zedele schreiben, vnd schlügs an die kirchthüren, vnd an die Collegien. Dz ward den Rector verdrieszen, die Collegaten doctores vnd magistri waren vbel daran mit der gantzen vniuersitet. Vnd giengen zusammen zü rat fragen, wie sie Vlenspiegeln möchten questiones vff geben, die er nit soluieren künd, so er dan vbel bestünd, so könnten sie mit glimpff an in kummen, vnd in verschamen. Vnd dz ward vnder inen also verwilligt, vnd zü gelassen, vnd concordierten vnd ordinierten das also, dz der rector die frag thün solt, vnd lieszen Vlenspiegel da verbieten durch iren pedellen das er des andern tags zü erschynen zü den questiones vnd fragen, so er im dan in schrifften gab, vor der gantzen vniuersitet zu antwurten. Ob er also probiert vnd sein kunst recht gefunden würt, sunst solt er nit zügelassen werden. Dem Vlenspiegel also antwurt. Sag deinen herren ich wil den sachen also thün, vnd hoff noch für ein frumeu man zü beston, als ich vor lang gethon hab. Des andern tags versamleten sich alle doctores vnd gelerten. In dem so kam Vlenspiegel, vnd bracht mit im seinen wirt, vnd etlich andere burger, vnd etlich gute gesellen, vmb vberfals willen, die im von den studenten beschehen möchte. Vnd da er nun in ir samlung kam, da hiessen sie yn vff den stül steigen, vnd hieszen in antwurten vff die fragen, die im für gelegt weren. Vnd die erst frag dy der Rector an in thet, dz er sagen vnd mit der warheit bewern sollt. Wy mancher om wasser im meer wer, wa er die frag nit vfflossen vnd berichten künd, so wolten sie in für ein vngelerten anfechter der kunst verdammen vnd straffen. Zü der selben frag er behend antwurt. Wirdiger herr rector heiszen die anderen wasser stil ston, die an allen enden in dz meer lauffen, so will ich euch messen, beweisen, vnd die warheit sagen dauon, vnd es ist begrifflich zu thü. Dem rector wz vnmöglich die wasser zübehalten, vnd also zoch er dz ab, vnd erliesz in des messens, vnd der Rector stünd da verschampt, vnd thet sein ander frag vnd sprach. Sag mir, wie vil tag sein vergangen, von Adams zeiten bis vff disen tag. Er antwurt kurtz. Nur vii. tag, vnd so die umbhin kumen, so heben vii ander tag an dz wert bis zu end der welt. Der Rector sprach zü im, die drit frag, sag mir bald. Wie oder waran sich dz mittel in der welt hält. Vlenspiegel antwurt. Dz is dz hie, das stot recht mitten in der welt, vnd das es war sei, so lond es messen mit einer

⁹ Cf. *Neudrucke deutscher Litteraturwerke des XVI und XVII Jahrhunderts*; Till Eulenspiegel (1515), Halle a S, 1885, p. xiii; also Dr. Thomas Murners *Ulenspiegel* herausgegeben von J. M. Lappenberg, Leipzig, 1854.

schnür, vnd wa es felt vmb ein strohalm so wil ich vnrecht hon. Der rector, ee ers messen wolt, ee verliesze er Vlenspiegeln der frag. Da thet er die fierd frag an Vlenspiegeln gantz in zorn vnd sprach. Sag an, wie ferre ist von der erden bis an den hymmel. Vlenspiegel der antwurt, es gat nach hie bei. Wan man redt oder rüfft in dem himel, das kan man hie niden wol hören, steigen ir hinuff, so wil ich hie niden senfft rüffen, das solt ir im himel hören, vnd hörent ir das nit, so wil ich aber vnrecht hon. Der Rector was mit im bestanden vnd fragt die fünfft frag. Wie weit der himel wer. Vlenspiegel antwurt im bald vnd sprach. Er ist tusent klafftern breit, vnnd tusent ellenbogen hoch, das mag mir nit fallen, wollen ir das nit glauben, so nemen son, mon vnnd alles gestirn von dem himel, vnd messent es recht vber, so finden ir das ich recht hab wie wol das ir nit gern daran kumen. Was solten sie sagen, Vlenspiegel was in allen zü bescheid, vnd müsten im alle recht geben vnd er tobt nitt lang, als er die gelerten vber wunden het mit schalkheit. Da was im leid das sie etwas im zü trincken geben dardurch er zu schanden kem, des halben zoch er sich vsz dem langen rock, vnd zohe hinweg vnd kam gen Ertford.

Now, at Antwerp, where the first Dutch edition of *Till Eulenspiegel* was printed between 1520 and 1530, as well as a French translation in 1539, several other editions saw the light in the course of the sixteenth century. As has been stated, it was also at Antwerp that the second part of *Lazarillo* appeared in 1555. If the conjecture be admissible that this book was the work of some Spanish Protestant living in the Low Countries, then it becomes more than likely that its author was acquainted with the northern forerunners of the picaresque novel;¹⁰ one of the earliest

¹⁰ This little tale does not deserve all the scorn with which it has been treated by writers on the rogue story, for they generally content themselves with calling this yarn of "the man converted into a fish" a tissue of absurdities. Nevertheless, it must be remembered that the tale is a political satire yet to be explained; that a man-fish was once held to be a possibility and belongs to the stock of beliefs of folklore; that his experiences in the sea merely serve as a medium for the author's attack on certain political and social conditions. On the *peje Nicolás* mentioned in *Don Quixote*, cf. Clemencin's edition, note 23 to chap. 18, Pt. II; also Bowle's *Anotaciones* to his edition, II, 49; Menéndez y Pelayo, *Orígenes de la novela*, II, p. xxxi; also the story of the Arabian Nights, which tells of the inhabitants of a submerged town, who were converted into fish, *Orígenes*, I, p. excv; for the story of the transformed city *Lucerna* in the third chap. of the pseudo-Turpin, cf. Gaston Paris, review of Dozy's *Recherches* in the *Romania*, vol. 11, p. 423, and Gaston Paris, *Histoire poétique de Charlemagne* (Paris, 1905), p. 269 ff.; this miracle of Saint James may have been imitated from Ovid, *Met.* viii, 620 ff., the story of Philemon and Baucis, in which the inhospitable town is converted into a marsh by the anger of Jupiter and Mercury; cf. also the transformation of human beings into frogs, bk. vi; among the adven-

and most popular was the above mentioned *Till Eulenspiegel*. Inasmuch as a full discussion of the character of the anonymous Spanish story would be out of place here, the mere comparison of the Germanic with the Spanish adventure will have to suffice; this will serve also to reveal their identity.

By tracing the above adventure farther back, it will be found that the twenty-eighth chapter (*histori*) of the biography of Till is nothing more than an adaptation of an episode from the Stricker's *Pfaff Amis*, a mediaeval parallel to Timoneda's *patraña*, for in it a bishop and a priest play the parts which in the latter are taken by a king and an abbott. From what follows below it may be inferred that the probable source of Timoneda's tale and the Stricker's version were also related.

But let us return to the "ridículas conclusiones" which Lazarillo agrees to maintain before the rector and the assembled body of the University of Salamanca; as can be seen from the text given above, there are four of them. The first question put to Lazarillo by the rector is: "How many casks of water are there in the sea?"¹¹ Lazarillo gives the traditional answer: "Retain all the waters which flow into it, and I shall measure it." Second: "How many days have passed since the time of Adam?" He answers: "Seven, and when those have passed, other seven,

tures of Alexander the Great is his descent into the sea in a kind of diving bell, where he received the homage of the fish, cf. Dunlop, *History of Prose Fiction* (new ed., London, 1906), I, p. 429; for an analysis of the legendary deeds of Alexander cf. Rohde, *Der Griechische Roman* (2te Aufl., Leipzig, 1900), p. 197 ff.; for submarine adventures cf. Dunlop, *op. cit.*, I, p. 307, II, 363; Dunlop-Liebrecht, *Geschichte der Prosadichtungen, etc.* (Berlin, 1851), p. 129 and note p. 478, also 351 on Sannazaro's *Arcadia*. In *The Tempest*, ii, 2, Trineulo, speaking of Caliban, seems to refer to him as a man-fish: A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man, etc.; also *The Winter's Tale*, iv, 4, 297 ff.

¹¹ The question in *Lazarillo*: "cuántos toneles de agua hay en la mar," and the form from which it is taken: "wy mancher om wasser im meer wer," appear to be translations of the early Latin versions which read: "quot modii aquae sunt in mari (or, quanti modii)?" which really means simply: "how much water?" and not "how many casks of water?" Cf. for example, *Anecdotes historiques, Légendes et Apologues*, tirés du recueil inédit d' Étienne de Bourbon, publiés par A. Lecoy de la Marche, Paris, 1877, no. 86, p. 81; and Vincentius Bellovacensis, *Bibliotheca mundi, Speculum morale*, I, 4, 10; nos. 45 and 46 of Appendix II.

etc.''" Third: "Where is the center of the world?" The reply is: "Here, where stands this hall."¹² And fourth: "What is the distance from the earth to the sky (or heaven)?" to which he answers: "It cannot be great, for singing and speaking here on earth can be heard up there." In *Till Eulenspiegel*, the source of Lazarillo, a fifth question is added, which evidently grew out of the more common fourth demand. It is: "How great is the expanse of the sky?" Till gives some figures, and bids the rector measure for himself. The same five questions exist, as was said, in Till's source, the Stricker's poem on the priest Amis,¹³ where they are contained in a frame which no doubt represents one of the earliest versions. But this was changed by the author of *Till Eulenspiegel* with the object of parodying the discussions of learned scholastic bodies, much given to that kind of thing during the Reformation. Thus, the *patrana* of Timoneda, which has no direct connection with the episode in the *Lazarillo*, is much nearer the thirteenth century version of the priest Amis;¹⁴ for in the latter the priest's learning is tested by a superior, and the questions are put to him under penalty of dismissal, if he fails

¹² Here again the *Lazarillo* wrongly prints *fin* for *medio* or *centro*, the usual word, and to be found in both *Till Eulenspiegel* and the latter's source. The answer shows that *middle* and not *end* was meant in the question.

¹³ Cf. *Koloczaer codex altdeutscher Gedichte*, Pesth, 1817; accessible also in Benecke, *Beiträge zur Kenntniss der altdeutschen Sprache und Litteratur*, Göttingen, 1810, 1832; in *The Dialogue of Solomon and Saturnus*, etc., by John M. Kemble, London, 1848; and in *Deutsche Classiker des Mittelalters*, vol. 12: *Erzählungen und Schwänke*, herausgegeben von Hans Lambel, Leipzig, 1872, p. 18. Cf. also *Archiv. für Litteraturgeschichte*, x, p. 3: "Eulenspiegel," by Karl Goedeke.

¹⁴ Another important collection of tales in Spanish, *El Conde Lucanor*, by Don Juan Manuel, has material in common with *Till Eulenspiegel* and the priest Amis; cf. *enxemplario* xxxii, "Escritores en prosa anteriores al siglo XV" (edit. Gayangos) p. 402: De lo que conteseio á un rey con los burladores que hicieron el paño; *Till Eulenspiegel*: Die xxvii histori sagt wie Ulenspiegel dem Landgroffen von Hessen malet, vnd in weisz macht, wer ynelich wer der künt es nit sehen (edition 1515); the priest Amis, *op. cit.*, vs. 509-804. The first yarn, as well as related ones, is evidently from a mediaeval fund carried from one monastery to another, and to judge by its presence in the *Conde Lucanor*, it is of oriental origin like so many others of that collection; cf. also Wolf, *Studien*, etc., pp. 92 ff.; cf. also *enxemplario* vii of *El Conde Lucanor*. Timoneda, in his *Buen Aviso* tells the story of the hermit with a jar of honey, II, 49, and also one about a painter whose painting is invisible to cuckolds (*ningun cornudo la puede ver*), I, 49.

to give satisfactory replies. The substitution of a third person, a servant or any one of humble station, who answers in place of his superior or employer, is probably a later invention. This may be clearer from what follows below.

The question of the source of Timoneda's fourteenth *patraña* demands brief consideration, although it may seem to involve us in that inextricable tangle of attempting to decide both the origin and the transmission of such a tale; a thing which its naïve and popular character makes well-nigh impossible. Nevertheless, a conjecture is sometimes very suggestive. The difficulty here is increased by the fact that all who have treated any form of these riddle questions have contented themselves with merely increasing the already vast number of parallels. The object of this article is to show that an examination and a comparison of the separate questions to be found in these particular tales are not only apt to reveal more about the probable history of the latter; they may also throw some light upon the peculiar form in which such riddles are usually cast.

Now, taken as a whole, the fourteenth *patraña* does not absolutely reproduce any one of the parallel versions which have come to my notice; nor would such a procedure represent Timoneda's method of copying his sources. In this particular case, either the characters are slightly different, while the questions are more or less the same; or the persons correspond, while the riddles are wholly different.¹⁵ Where, with the exception of unimportant details, practically all of the main features are identical, it seems difficult to establish any direct connection owing to the wide separation of the nations or peoples among whom the stories were known. The latter is especially the case with a version which may be considered a possible source of Timoneda's *patraña*. It is the little tale recorded by Johannes

¹⁵ Questions *y*, *u*, *jj*, of Appendix I (the three which occur in Timoneda) can be found together also in nos. 1, 4, 14, 18, 19, 20, 23, 25, 27, 31, 32 of Appendix II, on the bibliography of this tale; in four of these tales, only the three questions are found, in six another question is added, and in one there are seven in all. The variations of the four with three questions are slight, and Pauli's version (26), which is the oldest, is probably the source, direct or indirect, of them all.

Pauli, the fifty-fifth of his *Schimpf und Ernst*, printed in Strassburg in 1522. Both anecdotes are told in the same brief manner, while the salient features are identical.¹⁶ The persons correspond as follows: Timoneda, to give his tale a more Spanish character, may intentionally have put a king in place of the nobleman (Edelman), while a cook takes the place of Pauli's swineherd. The questions are practically the same, the first and second in both being: "What is my worth (in money)?" and: "Where is the center of the world?" The third: "What am I thinking?" (in Timoneda) and: "How far apart are fortune and misfortune?" (in Pauli) receive similar replies which are prompted by the same situation, as will be seen by comparing with the tale of Timoneda given above, the anecdote of Pauli which follows:¹⁷

Von schimpff das lv.; Von ordenszlüten vnd guten brüdern: Vf ein zeit was ein apt der het ein edelman zu einem kastenfogt. Der edelman was dem apt nit holt, vnd kunt doch kein vrsach wider in finden, vnd beschickt den apt vnd spraeh zu im. Münch du solt mir drei fragen verantwurten in dreien tagen. Zu dem ersten soltu mir sagen was du von mir haltest. Zu dem andern, wa es mitten vff dem erdtreich sei. Zu dem dritten wie weit glück vnd vnglück von einander sei. Verantwurtestu die drei fragen nit, so soltu kein apt me sein. Der apt was trurig vnd kam heim, vnd gieng vff das felt spacieren, vnd kam zu einem sawhirten, der spraech. Her ir sein gar traunrig, was brist euch. Der apt sprach, das mir an ligt, da kanstu mir nit helffen. Der sawhirt spraech, wer weiss es, sagen mir es. Der apt sagt es im, die drei fragen musz ich verantwurten. Der hirt sprach, her sein guter ding vnd fröhlich, die fragen wil ich alle wol verantwurten, wan der tag kumpt, so legen mir ein kutten an. Der tag kam, vnd der apt mit seinem bruden kam, oder er schiekt in dar in seinen namen. Der edelman sprach, eptlin bistu hie. Ya iuncker, sprach der apt. Wolan was sagstu vff die erst frag, was haltestu von mir. Der

¹⁶ Aribau, in his edition, as well as Menéndez y Pelayo, in reprinting the fourteenth *patraña*, leaves out the words *al abbad* (no solo le confirmo el Abbadia *al Abbad*) which would mean that the king gave to the cook the position of the abbot; while this end does not agree with the version of 1576, it does with that of Pauli, in whose story the swineherd is made abbot. That the question: "what do I think" is identical with: "what is the distance between fortune and misfortune," "what is the distance to poverty," and "to whom is fortune nearest" can be seen from nos. 16, 21, 26, 29, 37 of Appendix II.

¹⁷ Taken from vol. 85 of the *Bibliothek des Litterarischen Vereins in Stuttgart: Schimpf und Ernst*, von Johannes Pauli, herausgegeben von Herman Oesterley (Stuttgart, 1866), p. 46.

apt sprach, iuncker ich schetz euch für .xxviii. pfennig. Der iuncker sprach, nit besser. Der apt hirt sprach, nein. Der iuncker sprach, warumb. Der apt sprach, darumb Cristus ward fur .xxx. pfennig geben so acht ich den keiser für .xxix. pfennig vnd euch für .xxviii. pfennig; das ist wol verantwurt. Vff die ander frag, wa ist es mitten vff dem erdtreich. Der apt sprach, mein gotzhausz ist mitten vff dem erdtreich, wollen ir es mir nit glauben, so meszen es vsz. Vff die drit frag, wie weit ist glück vnd vnglück von einander. Der apt sprach, nit weiter dan vber nacht, wan gestert was ich ein sawhirt, heüt bin ich ein apt. Der iuncker sprach, bei meinem eid, so mustu apt bleiben, vnd bleib auch also apt, er hielt aber den alten apt auch in eren als auch billich was.

Thus it may be said that the main features of these two versions correspond, though it seems a far cry from Pauli to Timoneda. Nevertheless, that Timoneda should have made use of Pauli's anecdote need not seem much more extraordinary than the undeniable indebtedness of the *Lazarillo to Till Eulenspiegel*; and yet it may never be possible to establish a direct relation conclusively. Pauli's book was printed more than a score of times before 1566, assuming that in that year the collection of the *patrañas* was ready for press. Within forty-five years the popular *Schwankbuch* had been re-issued in Strassburg, Augsburg, Frankfurt, and Bern, and must, therefore, have been well known to German printers. Of the relation between the latter and their compatriots in the Spanish peninsula this is not the place to speak at length.¹⁸ But Germans were among the first to set up presses in Spain, and German and Dutch names are common among the printers of the Peninsula well into the sixteenth century. It therefore seems possible that Pauli's *Schimpf und Ernst* became known to Spanish, specifically to Valencian printers, through German colleagues or partners.

¹⁸ The names of some of the early printers, and of the places in which they set up their presses can be found in such works as Robert Proctor's *Index to the early printed books in the British Museum from the invention of printing to the year MD, with notes of those in the Bodleian library*, London, 1898; as late as 1543 Johannes Baldovinus and Johannes Mey (the latter Flemish), printing at Valencia, call themselves *natione Germanos*; cf. José E. Serrano y Morales, *Reseña histórica en forma de diccionario de las imprentas que han existido en Valencia, etc.* (Valencia, 1898-99), p. 286; cf. also *Tipografía española, etc.*, by Fray Fr. Méndez, segunda edición, etc., by D. Dionisio Hidalgo (Madrid, 1861), p. vii: Los (impresores) del siglo XV, y aun hasta la mitad del XVI, los mas eran extranjeros, como lo demuestran sus nombres y apellidos, y algunos lo declaran

This, however, was not the only channel in which German culture, and more especially literature, could have been carried into Spain. The influence of Germany and of the Netherlands upon Spanish architecture, sculpture, and wood-carving had crowded out that of France and Italy during the fifteenth century; it took root in such a way that the Peninsula could hardly boast of any distinctive Spanish art, either in that or in the following century.¹⁹ But the introduction of the fine arts from the far north, and the coming of Dutch and German artists, was greatly facilitated by the active commerce which was carried on between Spanish and northern merchants. The presence of the latter in considerable numbers in the mercantile centers of Spain can be inferred from such passages as that in the *Lazarillo* (anonymous second part), in which Lazaro tells of his friendship for some *tudescos* in Toledo, and jovial, well-to-do people they seem to have been: "Y lo mejor desto es, que todo este tiempo, maldita la blanca Lazaro de Tormes gastó ni se la consentian gastar; antes si alguna vez yo de industria echaba mano a la bolsa fingiendo quererlo pagar, tomabanlo por afrenta, y mirabanme con alguna ira y decian: *Nite, nite, Asticot, lanz,* reprehendiendome diciendo, que do ellos estaban nadie habia de pagar blanca." (cap. i.) There is also an amusing passage in *Don Quixote*, II, 54, where Sancho, who has just left his unfortunate government of the *insula*, meets his friend, the morisco Ricote, upon the highway. The latter, it appears, had returned to Spain (which was against the law) disguised as an *aleman* or *tudesco*, and he and his companions demand *guelte* from Sancho. The scene which follows allows us to assume that Ricote's Ger-

espresamente en sus notas y escudos. Cf. also Karl Haebler, *Deutsche Buchdrucker in Spanien und Portugal*, in *Centralblatt für Bibliothekswesen*, xi (1894), pp. 529 ff.; at the beginning of the seventeenth century Cristóbal Suárez de Figueroa wrote: Si se alentaran los libreros españoles, y se diera cumplido fauor a las emprentas, en ninguna parte de Europa se hizieran impresiones de menos erratas, ni mas luzidas. Assi se escusaran las venidas de estrangeros, que codiciosos sobremanera introduzen quantos libros les piden, sean, o no, prohibidos; con que se seguiria tambien el ahorro de mucho dinero que se saca de España para jamas boluer a ella. (*El Pasagero*, edition of 1618, f. 73 verso).

¹⁹ Cf. Royall Tyler, *Spain, a Study of her Life and Arts* (New York, Mitchell Kennerley, 1909), pp. 86 ff.

man garb would attract no especial attention, because it was frequently seen in Spain. Moreover, are we not to infer that there existed a friendly feeling between such German travelers and the native Spaniards from the following? "De cuando en cuando juntaba alguno su mano derecha con la de Sancho, y decia: Español y tudesqui tuto uno bon compaño; y Sancho respondia: Bon compaño jura Di, y disparaba con una risa que le duraba una hora, etc." Again, pilgrimages into Spain appear to have been undertaken by Germans every year and in considerable numbers, although with the added purpose of making money; Ricote continues: "Ilegué á Alemania, . . . dejé tomada casa en un pueblo junto á Augusta, juntéme con estos peregrinos, que tienen por costumbre de venir á España muchos dellos cada año á visitar los santuarios della, que los tienen por sus Indias y por certísima granjeria y conocida ganancia. Andanla casi toda, y no hay pueblo ninguno de donde no salgan comidos y bebedos, como suele decirse, y con un real por lo menos en dineros, y al cabo de su viaje salen con mas de cien escudos de sobra, que trocados en oro, ó ya en el hueco de los bordones, ó entre los remiendos de las esclavinas, ó con la industria que ellos pueden los sacan del reino y los pasan a sus tierras, etc." Upon the stage, too, the meaningless jargon of Spaniards disguised as Germans seems to have been a source of amusement. For example, in *El caballero del Sacramento* by Lope de Vega,²⁰ Don Luis and his *lacayo* Crispin appear "en habito de tudescos": *Luis*:—No seremos conocidos; Que el habito que he tomado Mucho nos ha disfrazado. *Crispin*:—Mucho encubren los vestidos, Mas si nos llegan á hablar, Pardiez, que yo quedo fresco! Que solo sé de tudesco Esto que llaman brindar. . . . Como me traten de vino, Diré *trinque non denece, Y ni te gote fertece*, Y pasaré mi camino; Y si en alguna ocasion Tales el tiempo las fragua, Me convidaren con agua. . . . *Luis*:—Qué diras? *Crispin*:—*Niti fiston*. *Luis*:—Tu vienes bien instruido. (The last being, of course, *niet verstaan* or *nicht*

²⁰ In the edition of the Spanish Academy: *Obras de Lope de Vega*, with prefaces by Menéndez y Pelayo, Madrid, 1890-1902, 13 vols.; cf. vol. 8, p. 467.

verstanden.) In the *Diablo cojuelo*²¹ we find another *tudesco*, though the usual nonsense which is spoken, *nitesgut*, is put into the mouth of an Englishman, perhaps by an oversight of the printer. Finally, the *diccionario de autoridades* has *gueltre* (last edition, *guelte*), money, which it calls "voz de los Rufianes." If the word had really become a part of the rogues' vocabulary, it could have done so only through the presence of numerous German traders.

Further relations²² between Germany and Spain were brought about by the important financial aid which not only Spanish rulers, but also mercantile life in general, received from wealthy Germans. We need but recall the phrase in *Don Quixote*, "quisiera ser un Fucar," II, 23, to be reminded of the power of the Fugger family of Augsburg. Moreover, how Germans and Spaniards fought together in France and Italy in the early sixteenth century; or how, in the growth of the German book market, at the beginning of the seventeenth, the importation of Spanish works²³ by way of Munich has a share, need not be dwelt upon here. But it cannot be supposed that the large number of foreigners who were drawn to Spain because of all these activities, came without any books in their own tongue. What could be more probable than that they brought with them some *libros de entretenimiento* from their own land? Finally, it may be mentioned that many foreign works came to Spain by way of the Netherlands, which played a significant part in these international relations. Indeed, in the sixteenth century, the Low Countries were the most cosmopolitan part of Europe, and the intermingling of languages must have been striking within their boundaries; there certain districts were inhabited by a mixed French or Flemish population, while in others the Dutch subjects were

²¹ Cf. the edition by D. Adolfo Bonilla y San Martin in the new series *Bibliófilos Madrileños* (Madrid, Imprenta de Fortanet, 1910), p. 206; here the derivation of *nitesgut* is given as *naughty guest*, but there can be no doubt that the word is merely garbled Dutch or German.

²² Cf. A. Farinelli, *Spanien und die Spanische Literatur im Lichte der Deutschen Kritik und Poesie* (Berlin, 1892), pp. 14, 40.

²³ Cf. Wilhelm Scherer, *Geschichte der Deutschen Litteratur*, 7te Auflage, p. 316.

controlled by Italian and German soldiers garrisoned in towns which were governed by Spanish authorities. Thus to writers and printers especially the Low Countries must have been an intellectual or literary clearing-house, through which, by means of both translations and oral transmission, the products of one nation became known to the other.

It was, therefore, much more possible for a bookseller, who, like Timoneda, was also author and editor, to be in touch with many kinds of people, and to make use of all available material. The above circumstances could, at all events, give more weight to the conjecture that Timoneda may have heard from foreign acquaintances some of the anecdotes told in German *Schwankbücher* which were so popular in northern Europe in his day.²⁴

It may be contended, however, that we are hardly getting out of the realm of theory in dealing with the sources of these trifling jests. Thus a Croatian story recorded in our own times, as well

²⁴ There are in all 26 stories in Pauli's *Schimpf und Ernst* which are related to tales in the collections of Timoneda. Of the 26, seven bear enough resemblance to the Spanish versions to be called identical; they are, Pauli (edition cited above) no. 55 (the three questions) = Timoneda, *patraña* 14; Pauli 351 (robber complains to Alexander that big thieves catch little ones) = *Sobremesa*, I, 57; Pauli 435 (father dupes ungrateful children) = *Buen Aviso*, I, 26; Pauli 503 (bed of debtor who sleeps well must be comfortable) = *Sobremesa* I, 70; Pauli 507 (Alexander vows to cut off the head of the first person who crosses the bridge) = *Buen Aviso* I, 39; Pauli 7, of appendix, 234 of Strassburg edition, 1533 (man converses with fish at table) = *Buen Aviso* II, 3; Pauli 34, of appendix, 511 of Strassburg edition, 1538, (thief robs priest while trying on a garment) = *Sobremesa* I, 34; Pauli tells the latter story as one originally German, for he begins: Zu Franekfurt inn der Mesz begabe sich, etc. Of these Timoneda could have heard some repeated (nos. 7, 34, 55, for example) by foreign colleagues acquainted with Pauli's book. Seven others are fairly identical, and retain the main features of the story; they are: Pauli 210 (honest wife thought that all husbands have a bad breath) = *Buen Aviso* I, 68; Pauli 364 (man runs off to save his ears, pursuer wants partridges [hühner]) = *Sobremesa* II, 51; Pauli 412 (painter paints by day, begets at night) = *Buen Aviso* I, 60; Pauli 502 (resemblance between Emperor and boy: Was your mother ever in Rome? No, but my father was.) = *Sobremesa* I, 60; Pauli 508 (Alexander vows to destroy the city of Lampsacus) = *Sobremesa* II, 17; Pauli 517 (man claims to be King's brother because we are all brothers) = *Buen Aviso* II, 85; Pauli 595 (drowning woman by signs proves her obstinacy) = *Buen Aviso* II, 52. Twelve others are more or less related and must be included in the same bibliography; they are: Pauli, 16 of appendix (man about to hang himself from a beam pulls out treasure concealed behind it) = *Buen Aviso* II, 101; Pauli 48 (payment by clink of coins) = *Sobremesa* II, 58; Pauli 57 (story of the crane with one leg) = *Sobremesa* II, 45; Pauli 115 (man who has lost his money claims more than finder produces and gets

as a Sicilian variant, are both like Timoneda's fourteenth *patraña* as regards the personages, and if we are to consider them as tales honestly gathered out of actual oral tradition, we behold in them merely another manifestation of the survival of a brief narrative under the surface of that uninterrupted current of fiction. Two other versions which have been considered as possible sources of Timoneda can hardly have any direct relation with the fourteenth *patraña*. They are the fourth story of Sacchetti²⁵ and the eighth canto of Teofilo Folengo's *Orlandino*. Sachetti's story belongs to the same group of folktales; nevertheless, of its three personages only the abbots are identical, while but one question out of Sacchetti's four is found in Timoneda. Besides, the latter could have seen the Italian stories only in a manuscript form, for, though written in the fourteenth, they were not printed until the eighteenth century.²⁶ The *Orlandino* is also very unlike Timoneda,²⁷ and much closer to Sacchetti in

nothing) = *patraña* 6; Pauli 141 (boast of the Roman mother) = *Buen Aviso* I, 44; Pauli 142 (wife who always did opposite of what husband asked floats up stream when drowned) = *Sobremesa* I, 1; Pauli 206 (trial of wife's chastity [la boca de la verdad]) = *patraña* 4; Pauli 395 (the boy in the Senate and the spread of a secret told to a woman) = *Buen Aviso* I, 55; Pauli 436 (son treats father shabbily, grandson prepares to do same with his father) = *Buen Aviso* II, 74; Pauli 470 (husband marries shrew to learn lesson of patience; he keeps silent) = *Buen Aviso* I, 42 (shrew, to be cured, is taught to keep silence); Pauli 478 (you are master of your tongue, I of my ears [you may talk, but I do not have to listen]) = *Sobremesa* I, 25; Pauli 506 (Emperor gives poet verses as payment for verses [with the added touch that the poet pays the Emperor]) = *Buen Aviso* I, 36 (covetous poet is paid for verses by other verses for which the king had paid a hundred escudos); this also recalls the fifth story by Juan Aragonés in which the king gives a *rabano* for a *membrillo*. Another of Pauli 614 (porter demands one-half of the reward and gets a beating) is the third of Juan Aragonés. Occasionally Pauli (ex. 143) closes with a verse as does Timoneda. What seems to be a unique copy of the *Buen Aviso y Portacuentos* by Timoneda is in the possession of the Hispanic Society of America, and I hope to reprint it in the near future.

²⁵ Ticknor suggests this source; cf. Ticknor-Julius, II, 241 & note. Sacchetti, in the second version of his story mentions a cook and a gardener among the servants who are consulted by the abbot. In tales printed subsequently, the gardener is found as rarely as the cook, and both probably owe their existence to Sacchetti.

²⁶ At Florence, 1724.

²⁷ K. Pietsch, in *Modern Philology*, v, no. 1 (July, 1907), "Notes on Spanish Folklore," calls attention to the similarity between Folengo and Torres Naharro, in that both give "the distance from earth to heaven" as *un salto*, which, however, as a rime-word may be purely accidental.

its details. It may be noted, however, that in the *Orlandino*, as well as in the Spanish *patraña*, a "cook"²⁸ answers the questions for the abbot, a coincidence which is not enough to offset the numerous differences which exist otherwise.

If Timoneda was not acquainted with any of the versions mentioned, we are forced to infer that he copied his tale in accordance with his usual methods from some source not yet pointed out, possibly from some one of the numerous Italian *novellieri*. It is hard to believe²⁹ that he gleaned it from a local oral tradition; that was not Timoneda's custom. Not only he, but other collectors of folktales have in so many cases given us merely a slightly modified version of some tale which had already been preserved in print.

II

THE CUSTOM OF ASKING RIDDLE QUESTIONS

Owing to their naïve character, their power of stimulating the curiosity of idle listeners, riddles, enigmas, and "hard questions," to use the Biblical term, have played a considerable part in folktale and legend the world over. But the process by which fiction came to make use of a series of puzzling questions cast in a definite framework was no doubt a slow one, and must have become universal only in the course of many centuries. While it is impossible to speak conclusively of the origin of riddles, the evidence of fiction and folklore indicates that the habit of propounding them received an impetus from a custom extremely common among oriental peoples.³⁰ Nevertheless, though they still frequently bear the stamp of a tradition brought from the east, the form in which they are cast quite generally shows the influence of purely occidental society, of the religion or philosophy of Christian Europe. This is espec-

²⁸ The cook occurs only five or six times in these scores of parallel tales; cf. 12, 15, 28 (29), 31, 35, bibliographical appendix II.

²⁹ Cf. Menéndez y Pelayo, *Orígenes, etc.*, II, p. lvi.

³⁰ Cf. G. Maspero, *Les Contes populaires de L'Égypte ancienne*, 3me édition, etc., Paris, s.a., p. xxv.

ially the case with such a yarn as that of Timoneda. But, even so, it would be impossible to explain the wide currency of enigmas, riddles and the like, if every race had not always taken pleasure in some form of mental gymnastics, or exercise of the wits. So it need not seem strange that a test of intelligence through the solution of enigmatic questions is also to be found in the earliest Germanic tradition.³¹

In this particular custom, however, the races of the Levant, Persians, Arabs and Jews, have always predominated.³² A starting-place for brief consideration of this custom may be found in the Old Testament (I Kings, 10), according to which the Queen of Sheba sought out Solomon to try him with hard questions. What these were is not stated; they may have touched matters of philosophy and natural history, or the like. But legends of subsequent eras, notably of the early Middle Ages, invented what thereupon passed into fiction as the actual questions of the queen, and the answers given by Solomon. Be this as it may, the episode was of influence, having been strengthened at an early date by Jewish traditions according to which Solomon's name was connected with the gift of solving riddles.³³ Then confusion arose: instead of representing Solomon as one who pronounces sound judgment or answers hard questions, on the basis of the Book of Kings, fiction makes of him the propounder

³¹ Cf. Karl Simrock, *Handbuch der deutschen Mythologie* (ed. 3, Bonn, 1869), pp. 249 ff.; on the *Traugemundeslied* cf. A. Koberstein, *Geschichte der deutschen Nationalliteratur* (6te umgearbeitete Auflage von Karl Bartsch, Leipzig, 1884), vol. I, p. 258: das . . . mit seinen Fragen und Antworten, seinen aufgegebenen und gelösten Rätseln das volksmässige Gegenbild zu dem Meistersängerischen Rätselspiel im Wartburger Kreise abgibt; also the *Grundriss aer Germanischen Philologie* (Strassburg, 1893), II, 1, p. 371.

³² How common a trial of the wits is in oriental literatures is clear from some of the bibliographical material given on pp. 198 ff. of *Die Reise der Söhne Giaffers aus dem Italienischen, etc., herausgegeben von H. Fischer und J. Bolte, Tübingen, 1895*, vol. 208 of the *Bibliothek des Literarischen Vereins in Stuttgart*. Cf. also: *Zeitschrift des Vereins für Volkskunde*, ii (1892), p. 296: "Sagenschriftliche Parallelen aus dem babylonischen Talmud," by S. Singer, the reference being to a *Rätselwettkampf*.

³³ Cf. J. B. Friedreich, *Geschichte des Räthsels* (Dresden, 1860), p. 70; Wilhelm Hertz, *Gesammelte Abhandlungen*, Stuttgart und Berlin, 1905, "Die Rätsel der Königin von Saba," p. 413; Calderón, *La Sibila del Oriente y gran Reina de Sabá*.

of *aenigmata*, possibly upon the basis of the wisdom expressed in his proverbs (i, verse 6). This was no doubt so, because a wise, aphoristic saying, or a striking maxim was supposed to demand something of the cleverness displayed in solving an enigma.

But the legend of Solomon, who became a character in mediæval fiction, was far from being the only means through which certain riddle questions became current. Similar stories, well known in the Orient, which turned upon a trial of brains, that is, upon the answers to difficult questions, have been the most common vehicles by which riddles or enigmas got into occidental folktales.³⁴ Among the earliest collections made, an excellent example of this fact will be found in the *Cento novelle antiche*, some of which show oriental influence in so far as they turn on the exercise of the wits.³⁵ Many of the "hard questions," however, which have the ear-marks of antiquity, lead us to suppose that their solution was looked upon as a serious task. Thus, several riddle questions which appear in European folktales in a naïve or burlesque tone are found in oriental or classical literature in a form which does not permit us to put a humorous construction upon them; first propounded in ancient times, they reappear in the Middle Ages or in the Renaissance with no vestige of the circumstances under which they originated. The

³⁴ Maxims and, no doubt, riddles ascribed to Solomon were at an early date a part of the storehouse of fiction in the convents to which wandering monks or friars could bring what they had gleaned in other lands. Thus the *Ruodlieb*, which has been called the earliest romance of the Middle Ages, shows a surprising abundance of these elements of fiction which must have been widely known at that time. Precisely some of the popular maxims attributed to Solomon are mentioned by the author of that poem. Cf. *Ruodlieb, etc.*, herausgegeben von H. Seiler (Halle a.S., 1882), p. 45 ff.; and Aristotle also was put by the romancers of the Middle Ages into the same category of sages who dispense wisdom as did Solomon, for the maxims which he teaches Alexander are much the same as those of the King of Israel. Cf. Chassang, *Histoire du Roman dans l'antiquité, etc.*, (Paris, 1862), p. 459.

³⁵ Cf. for example, no. 101, the tale of the clever smith who gets the better of Emperor Frederick; in *Die Hundert alten Erzählungen*, deutsch von Jacob Ulrich, in *Romanische Meistererzähler*, (Leipzig, 1905), an excellent rendering of the *cento novelle antiche*.

best example of this is to be found in the *Moralia* of Plutarch.³⁶

In the *Banquet of the Seven Sages*, which forms a portion of that work, we are told of the custom which Amasis, king of the Egyptians, had, of sending an ambassador to Bias, one of the Wise Men of Greece, with a hard question which the latter was to answer. This affords more evidence of what must have been a common oriental custom, namely to propound difficult riddles for the sake of the mere intellectual satisfaction to be derived from their solution. Plutarch does not tell us to what extent we are to consider as a hoax the episode according to which one king submits to another a puzzling enigma, with the condition that failure to give the correct answer is to entail the loss of several cities on the part of the vanquished. His narrative is conceived in a serious tone, and is important to the matter in hand. It is as follows.

Dioecles (p. 327) is talking of the guests who are going to the banquet:—"a third there was, who bare us company, to wit Niloxenus of Naueratia, a man of good worth, and one who had been familiarly acquainted with Solon and Thales before-time in Aegypt, and as then was he sent a second time unto Bias, but wherefore, himselfe knew not, unlesse (as hee suspected) it were to bring unto him a second question inclosed and sealed within a packet; for this charge and commandement he had: that if Bias refused and would not take upon him to assoile and expound the same, he should show it to the wisest Sages of the Greeks. Then began Niloxenus: An happy feast (quoth he) is this to me (my masters), and unexpected, wherein I shall finde you all together, for I carrie with me thither a packet as you see, and with that he shewed it unto us: then (quoth Thales smiling) if you have therein any hard and untoward question to bee dissolved, cary it again to Pyrene, for Bias will declare

³⁶ From the pleasing translation: The Philosophie commonlie called The Morals written by the learned Philosopher Plutarch of Chaeronea. Translated out of Greek into English, etc. (London, 1603); *The Banquet of the Seven Sages*, p. 325. The Spanish version reads: *Morales de Plutarcho*, traduzidos de lengua Griega en Castellana. Por el Secretario Diego Gracian etc. Va de nuevo añadida la quarta parte que nunca ha sido impressa. Salamanca, 1571, f. 240: combite de los siete Sabios.

the meaning thereof like as he assoiled the former." The enigma was: take out the best and the worst part of a sheep about to be sacrificed, and send it to me,—and he sent the *tongue*. Later the subject of the letter of Amasis to Bias is taken up again (p. 330): "Diocles, how hapneth it that yon tell not Bias, that your friend and guest Niloxenus of Naueratia is come from beyond sea a second time, sent from his lord the King unto him with new questions and riddles for to assoile, to the end that he may take knowledge of them while he is sober." Apart from several riddles and questions propounded at the banquet, the enigma of Amasis is all that concerns us here. The king's letter follows (p. 331): "Amasis, King of the Aegyptians, unto Bias, the wisest Sage of all the Greekes, sendeth greeting. So it is, that the King of the Aethiopians is entred into contestation and contention with me, as touching wisdom; and being in all other propositions put down by me and found my inferior, in the end after all, he hath imposed upon me a commandement very strange, wonderfull, and hard to be performed, willing me forsoothe to drinke up the whole sea. Now if I may compasse the solution of this riddle and dark question, I shall gaine thereby many townes, villages and cities of his: but in case I cannot assoile the same, I must yeeld unto him all my cities within the country Elephantine, etc." Bias answers (p. 332): "Let him send word to the Aethiopian King, and enjoine him to stay the course of all rivers that discharge themselves into the sea, untill he have drunke up in the meane time all the water in the sea that is now at this present; for of that only his demand and commandement is to be understood, and not of the sea that shall be hereafter." The questions submitted by Amasis to the King of the Aethiopians were: "What thing in the whole world is eldest? What is the fairest? What the greatest? What most wise? What most common? What most profitable? What most hurtfull? What most puissant? What most easie?"³⁷ The solutions sent by the King of the Aethi-

³⁷ For the same questions in a very different setting see Chassang. *op. cit.*, p. 171.

opians are considered inadequate, and better ones substituted by the Sages. Amasis can thus claim that his own questions have been incorrectly answered, and that he may consequently retain his cities.

In such cases as the above, the penalty of failure to show wit enough to give the correct answer seems out of all proportion to the nature of the shortcoming. But serious narratives very frequently agree with the legends, tales and folklore in this respect: the penalty is the severest possible. In the realm of the folktale this result might seem to violate the naïve or humorous tone of the story,³⁸ but it must be remembered that the nursery looks upon bloody violence with great approval. Thus the king in the fairy story could say threateningly to the little shepherd, "guess how many hairs I have in my beard, and be quick about it, or off goes your head," and many a youthful listener will consider the act as a delightful and commendable proceeding. In *Apollonius of Tyre*³⁹ we are told of the enigma which Antiochus propounded to all who sought in marriage the hand of his daughter. Here, too, the penalty of failure was death, and the episode of the old romance allows us to infer what may, in some cases, have been the origin of so severe a punishment. The solution of the riddle led to the discovery of some crime committed by the propounder, and the mere attempt to solve it was a menace to be met by the severest penalty. This feature became wide-spread in the folktale in which failure to answer a question is frequently punished by confiscation of the culprit's possessions, his utter disgrace, or even his death. In an early form of the riddle legend in Greece, for example, in the

³⁸ For examples of this penalty (death) see the bibliographical appendix, nos. 7, 8, 10, 13, 21 (variant), 28, 36, 40, etc.

³⁹ Cf. E. Rohde, *op. cit.*, for this romance, pp. 436 ff.; Shakespeare's *Pericles*; Timoneda, *patraña oncena*; on the solution of riddles and the conditions exacted from suitors, cf. Rohde, p. 448, n.; in this connection see *el Conde Lucanor, exemplo L*, in which the wife of a vassal of Saladin will not comply with his desires before he has answered the question which she puts to him: "cuál era la mejor cosa que home podria haber en si?"

story of Oedipus, the proper solution resulted in the death of the Sphinx that put the riddle.⁴⁰

Furthermore, romances and legends which were gathered and embroidered in the Middle Ages and which have their fountain-head in antiquity, tell us of Alexander's youth; how he was able to answer difficult questions, chiefly of a philosophical nature, put to him by his masters. And an apocryphal life of Homer repeats the story that the great poet, being unable to solve an enigma propounded to him by some fishermen, actually died of chagrin.⁴¹ This, again, seems like reducing the serious nature of riddles to the absurd, but may serve as evidence of the frequency with which this feature occurs. In all this, however, there can be no doubt that the chief incentive to this peculiar exercise of the wits came from the Orient.

The practice includes also a fondness for intellectual fencing in which quick-wittedness serves, not to solve a riddle, but to answer hard questions or to win in any intricate discussion of learned topics. Of this, the old tale of the Maid Theodora (*la doncella Teodor*)⁴² is an excellent example. This is an oriental story in character, and has all the marks of an ancient origin. A version may be found in the Arabian Nights' tales, and the narrative is best characterized as a collection of riddle ques-

⁴⁰ This feature which survives in romances of antiquity, in the Greek and Byzantine novel, is found also in mediaeval fiction and in that of the early Renaissance. Cf. Boiardo, *Orlando*, etc., I, 5, 69 & 70; Chassang, *op. cit.*, p. 439.

⁴¹ Cf. W. Hertz, *op. cit.*, pp. 357 ff., an extremely erudite piece of work; R. Koehler, *Kleinere Schriften*, vol. I, p. 87; if one were to interpret this death of Homer merely from the standpoint of popular superstitions or beliefs, one would say that the poet could not survive the *ordeal* of solving an enigma, because he had lost the *possessing spirit* which inspired him. In the most primitive forms of culture the gift of answering riddles or solving enigmas must be connected with the beliefs of animism and fetishism; any one peculiarly endowed with quick-wittedness was held to be under the protection of some spirit.

⁴² Cf. *Homenaje á D. Francisco Codera*, etc. (Zaragoza, 1904), *La Doncella Teodor*, etc., by Menéndez y Pelayo, pp. 483 ff.; and *Orígenes*, etc., *op. cit.*, I, pp. lix ff.; *Wiener Jahrbücher*, etc., cxxii, p. 122, containing Ferdinand Wolf's discussion of the subject; *Sitzungsberichte der Königlichen Bayerischen Akademie*, den 6ten Juni, 1863; Koehler, *op. cit.*, vol. III, p. 28; H. Knust, *Mittheilungen aus dem Eskorial*, in vol. 141 of the *Bibliothek des Litterarischen Vereins in Stuttgart* (Tübingen, 1879), pp. 507, 613.

tions and answers. The framework is very slight, and merely offers an opportunity for those subtleties of wit of which the Eastern mind is so fond. The clever maiden Tawaddud offers herself for sale to the Caliph Harun al-Rashid for an exorbitant price,⁴³ in order to replenish the purse of her ruined master, Abu al-Husn. She claims to possess unusual attainments, and to prove her worth she agrees to take part in an intellectual duel with certain wise men, who test her wits with hard questions. Her examiners broach questions of astrology, physiology, philosophy, in short, matters in which folklore also plays a large part. The maiden naturally defeats her interlocutors on every point. In the Spanish version the original oriental form is much modified; numerous features indicate that the novel was taken from a mediaeval Christian version which made use of the original frame merely to introduce scholastic disputes, so common among the learned bodies of the schools and monasteries.

The *doncella Teodor* has parallels in many popular tales in which a maiden cleverly solves enigmas, or answers hard questions. Gower, in his *Confessio Amantis* (first book), tells of the daughter of a knight,⁴⁴ who, by answering three questions, saves her father from death and the loss of all his possessions. Gower adds that the tale was told of a Spanish king, Alphonse, a knight, Danz Petro, and of the latter's daughter, Peronelle, and it may be presumed that he got it from some French or Latin source. The questions which the girl answers have a purely scholastic character. A similar tale is included in the *Gesta Romanorum*,⁴⁵ in which an emperor demands of a knight the correct answers to certain questions under penalty of death, but

⁴³ Cf. *The Book of the thousand Nights and a Night*, translated by Sir R. F. Burton (Library Edition), vol. 4, p. 144 ff., Abu al-Husn and his slave-girl, Tawaddud.

⁴⁴ Cf. *The Complete Works of John Gower, etc.*, by G. C. Macaulay, M.A. (Oxford, 1901), vol. II, p. 119 ff., *Tale of the three questions*; it would be interesting to find Gower's souree. A historical Peronelle before Gower's time was Petronila, daughter and heiress to Ramiro el Monje, King of Aragon; she married in 1137 Ramón Berenguer IV, Count of Barcelona. Zurita, in his *Anales de la Corona de Aragón*, speaks of her at length.

⁴⁵ Cf. Appendix II, no. 41, and Kemble, *op. cit.*, pp. 319 ff.

the questions there put show contamination with other current versions belonging to the domain of the folktale.

These are, thus far, some examples of tales in which riddle questions are seriously propounded. It may now be worth while to consider the history of some of the riddles mentioned above, as far as they can be traced through the centuries.

III

SOME RIDDLE QUESTIONS

Side by side with the oriental story which uses the riddle question as a serious exercise of the wits, the folktale may be found, which preserves in mock seriousness the apparent profundity of the questions, and the severe penalty in case of failure to give a satisfactory response. The familiarity of the people with that kind of anecdote of which Timoneda's *patraña* is a good example was due to two cogent reasons: the tale was not only capable of infinite variety, of affording amusement to old and young alike, but it could be used with countless others of its class by preachers and humanists in their oral teachings and writings. How some of these riddles could serve the purpose of teacher or preacher in school or pulpit, will be clearer when we have examined the particular questions to be found in *Lazarillo de Tormes*, and in the *patraña* of Timoneda.

They are, to begin with the earliest version: first, "how many casks of water are there in the sea?" with the variants: "how many drops of water,"⁴⁶ or simply, "how much water does the sea contain?" or, instead of a question, the task is set to drink up the sea. Another is: "what is the depth of the sea?" It is probable that the task to drink up the whole sea represents the oldest form. It occurs, as we saw, in Germanic mythology, as well as in Plutarch's *Banquet of the Seven Sages*, at which Bias hits upon the proper solution for the king of the Egyptians who had been asked to drink up the whole sea, or lose some of his

⁴⁶ An outgrowth of these questions is: "how many seconds are there in eternity?" which can be found together with them; cf. no. 56 of the Appendix, II.

cities. Plutarch no doubt took this proposition from genuine oriental tradition.⁴⁷ Its reappearance in fiction of Persian and Arabic origin is sufficient evidence of that fact, although the frame in which it has survived in those languages may be ascribed to a later date. Thus, it occurs in the Arabian Nights, in the story of the Sharpers and the Sandalwood-seller, who plays at forfeits with them and is beaten; he is given the choice of either drinking up the sea, or of losing his wealth.⁴⁸ It is found also in *el Libro de los engaños y los asayamientos de las mugeres* (13th century),⁴⁹ in the related books of the Seven Wise Men, such as the Greek *Syntipas*, the Hebrew *Mischle Sinbad*, the *Sindibad nameh*, and others. How the solution of this question came to be attributed to Aesop in the *Vita Esopi fabulatoris* (14th century) is hard to say, unless the author Planudes took the idea from Plutarch's Banquet, at which Aesop is present.⁵⁰ On that occasion, however, Bias is the wise man

⁴⁷ Cf. *Mischle Sindbad, Secundus Syntipas*, edirt, emendirt und erklärt von D. Paulus Cassel (3te Auflage, Berlin, 1891), pp. 158 ff.; several elements of the tale in which is mentioned the task of "drinking up the sea" are of Indian (buddhistic) origin; cf. also p. 173 and note.

⁴⁸ It is a part of the following tale: Of a King and of his son, and the damsel and the seven weezers. Cf. Lane's translation, *One thousand and one Nights* (London, 1841), vol. 3, p. 178; and that of Sir R. F. Burton, *op. cit.*, edited by Smithers in 12 volumes, vol. 5, London, 1894, p. 115: "I played at forfeits with a man today and beat him, and quoth I to him: 'If thou drink the sea, I will give thee all my wealth,' . . . 'and he will, he may worst thee.' " "How so?" . . . "He hath but to say, hold for me the mouth of the sea in thine hand, and give it to me and I will drink it."

⁴⁹ Públícalo Adolfo Bonilla y San Martín, in the *Biblioteca hispanica*, (Barcelona and Madrid, 1904), p. 62 ff.; cf. also Menéndez y Pelayo, *Orígenes, etc.*, *op. cit.*, vol. I, p. xxv ff.; Domenico Comparetti, *Researches respecting the Book of Sindibad*, in *The Folklore Society* (London, 1882); for the *Syntipas* translated from the Greek, cf. Ulrich, *Romanische Schelmennovellen* (Leipzig, 1905), p. xxxiii. The answer given to the task of "drinking up the sea," as found in the Arabian Nights is probably not the original one, but a literary variant of the one found in Plutarch and in the *Libro de los Engaños*; "vieda tu que non entre en ella rrio nin fuente que non cayga en la mar; estonçes la beuere" (p. 63).

⁵⁰ Cf. Steinhöwels *Äsop*, herausgegeben von H. Oesterley, *Bibliothek des Litterarischen Vereins in Stuttgart*, vol. 117 (Tübingen, 1873): *Vita Esopi fabulatoris clarissimi, etc.*, wherein Aesop solves the problem of drinking up the sea in the usual way, p. 58; for further questions and apt replies, cf. p. 70; for a detailed reference to Planudes (14th century), author of the *vita Esopi*, cf. *Archiv für Slavische Litteratur*, vol. 7, p. 88; also *Zeitschrift für vergleichende Litteraturgeschichte*, n.F., vol. 5, p. 468.

who suggests the solution. The representation of Aesop as a shrewd fellow, capable of finding loopholes out of difficulties, is a mediaeval development.

The solution of this hard task quite universally is: stop all the streams which flow into the sea, and I will drink it up.⁵¹

The circumstances under which the task is set in the account of Plutarch may approximate more than any other the form and conditions under which the question was first propounded; fiction, however, could have been influenced very little by that narrative on account of its serious character. But the version of the tale as it exists in the Arabian Nights and related stories, which originally came from the Orient and puts the riddle into the mouth of a rogue or sharper,⁵² must have been responsible for its presence in so many folktales of the Occident. All variants of the question, and they are not many, considering the vagaries of oral transmission, may be easily explained from the first form of the oriental tale. To all forms⁵³ of the riddle,

⁵¹ The occurrence of the question—but without a solution—in Germanic mythology (cf. note 31 above and no. 70, appendix II), seems like a mere coincidence. The Norse tale has nothing in common with other versions; above all, the task of drinking the sea is left unsolved. Thor, in some games with his companions, is set this task which he cannot perform.

⁵² Cf. *The Tale of Beryn, etc.*, re-edited by F. J. Furnivall and W. G. Stone, with an English abstract of the French original and Asiatic versions of the tale, by W. A. Clouston (London, 1887). The probable origin of this tale was some version of the Seven Wise Men; cf. also Dunlop, *History of Prose Fiction*, II, p. 168; the tale of Beryn has been reprinted from the Chaucer Society edition by the Early English Text Society, extra series cv, London, 1909.

⁵³ An interesting variant is that of Wuk Stephanowitseh (Karadschitsch) *Volksmärchen der Serben* (Berlin, 1854), no. xxv: von dem Mädchen das an Weisheit den Kaiser übertraf. I quote from Du Méril, *Études sur quelques points d'archéologie et d'histoire littéraire* (Paris and Leipzig, 1862), p. 492: enfin [l'Empereur] prit un petit verre, le donna au pauvre homme, et parla ainsi: "Porte ce verre à ta fille, et commande-lui de me vider la mer au plus vite; j'ai envie de m'y promener à pied sec." Le pauvre homme obéit en pleurant, et remit le verre à sa fille; mais elle le consola et l'assura qu'elle satisferait l'Empereur. Le lendemain matin, elle appela son père, et l'envoya porter une livre d'étoupe à l'Empereur. "Tu lui diras qu'il doit d'abord étouper tous les ruisseaux et tous les fleuves de la terre, après quoi je viderai la mer." The answer to the question: "how many casks of water are there in the sea?" namely, "one cask, if it is large enough," is a late popular development; the same is true of the question: "how many ladders will reach the sky?" with the answer: "one if long enough"; and (*Pauli*, 96), how many fox-tails will reach the sky? cf. note 70, p. 218.

except one, the answer is the same as that given above; and the exception, "what is the depth of the sea?" is usually answered by: "a stone's throw."⁵⁴

The last question: "how deep is the sea?" suggested another which is often found with it, as in *Lazarillo*: "how high is the sky?" Other variants are, "what is the distance between earth and heaven?" or, "how far is it from heaven to hell?" the answers being given either in measures of time or of distance.⁵⁵ Lazarillo's answer, "that the distance is equal to the space through which the human voice can be heard," was suggested by the teaching of the priests, that God can hear our songs of praise and our prayers; while the more common answer, that the distance is not a day's journey, since Christ said "today shalt thou be with me in paradise," is taken from the Gospel according to Luke.

A subject of discussion fit for scholastic disputes was the question regarding the age of the world, which in *Lazarillo* and its sources takes the form: "how many days have passed since Adam lived?"⁵⁶ In serious disquisitions Old Testament chronology was frequently cited authoritatively, but the answer in *Lazarillo* was no doubt intended to parody such questions,⁵⁷ as

⁵⁴ Cf. *The Demaundes joyous*, Kemble, *op. cit.*, pp. 287, 315: "what space is from ye hyest space of the se to the depest? But a stone's east."

⁵⁵ Cf. nos. 4, 7, 12, 15, 17, 21, 28, 29, 34, 35, 36, 37, 38 of the bibliographical Appendix, II. Different forms of this question are: "how far is it from the east to the west?" "what is the length and breadth of the world?" "what is the expanse of the sky?" Cf. nos. 2, 12, 52, 60, 62, 63.

⁵⁶ Cf. *Erzählungen und Schwänke*, *op. cit.* (note 13 above), p. 13, on the time which has elapsed since Adam's day, and on the distance between heaven and earth; for the serious type of question with regard to Adam see: Las quattrocientas respuestas a otras tantas preguntas, quel Illustrissimo señor don Fadrique enriquez Almirante de Castilla y otras personas embiaron a preguntar en diuersas vezes al autor no nombrado, etc. [Valladolid] 1550; folio xxiii, pregunta xxxviii: Qual persona viuio mas en este mundo? respuesta; fueron los años de Adam nouecientos y mas otros treynta con ellos: tambien viuio quattrocientos el Mathusalem, etc.; cf. also chap. 5, of the book of Genesis with its sums of years.

⁵⁷ For a parody on scholastic disputes, cf. the 29th tale of the *cento novelle antiche*: how some wise astrologers had a dispute concerning the empyrean. See also Pauli, *op. cit.*, xcvi, civ, cv, cvii. In *El Crotalón* the false learning of academic circles is satirized to show how ridiculous their serious arguments were at times: cf. Menéndez y Pelayo, *Orígenes*, II, *op. cit.*, p. 192.

had been the case in the early version of the *priest Amîs*. The answer, therefore, is given as: "seven days, and when those have passed, another seven, and so forth." The riddle belongs to a large group of questions which deal with time, space and distance in connection with the earth and the sky.

The riddle question: "where is the center of the earth?"⁵⁸ which occurs in both *Lazarillo* and in Timoneda is related to an old subject not so much of a geographical as a theological character, and belongs to early Christian doctrine. The variants of the question: "where is the earth heaviest?" "where is the earth's center of gravity?" or the scholastic form: "where is the earth higher than the sky?"⁵⁹ probably had as the original answer: "where Christ's body was buried."⁶⁰ After the question had become current in popular fiction, the answer became quite generally: "the church is the center of the world." In tales in which monks and abbots play the chief parts, their own local church is given as the center, probably because it held the body of Christ in the Sacrament. And at a much later date, during the Renascence, when it was finally admitted that the world was round, the answer became: "the center is here where I am standing, because the earth is a sphere."

A riddle question which exists independently and whose original frame may be inferred from various similar legends is the first in Timoneda: "what is my worth?" The earliest version which was used by priests in their teaching was something like the following:—A wealthy and arrogant emperor who represents earthly splendor commands a humble squire to tell him how great he deems his, the emperor's worth. The squire, or some one of mean rank, answers: "Our Lord and Saviour was valued at thirty silver-pieces; would you rate yourself at more than twenty-nine?" The emperor thereupon with due humility admits the insignificance of all power in this world.⁶¹ The ques-

⁵⁸ It also got into the *Babylonian Talmud*: cf. note 32: *Zeitschrift des Vereins für Volkskunde*, vol. 2 (1892), p. 296.

⁵⁹ *Ubi est terra altior omni coelo?* cf. Jacobi a Voragine, *Legenda aurea*, etc., edited by Graesse (Dresden and Leipzig, 1846), cap. II, no. 9, p. 19.

⁶⁰ Cf. Kemble, *op. cit.*, p. 315.

⁶¹ Cf. nos. 42, 43, 44, Appendix II.

tion was later absorbed by folktales in which there is but little left to show its original moral purpose.⁶²

The last question in Timoneda: "what do I think?"⁶³ can be explained only in connection with the frame in which it is found, that is, it has a point only when it turns on mistaken identity. The one obliged to answer the question put to him within a given time lacks the wit to do so satisfactorily, and sends for an inferior who takes his place in disguise. Thus the question: "what do I think?" came to be answered by the substitute: you think that I am he whose place I have taken. A comparison of all available parallels of Timoneda's version makes it highly probable that this question originally had a different form which, however, prompted almost the identical answer. This earlier form must have been more in keeping with some of those already treated, namely: "what is the distance between heaven and earth?" "between the east and the west?" "between heaven and hell?" or "the distance around the world?" And it is still to be found in several versions as: "what is the distance between good fortune and bad?" In every one of the latter versions in which a humble inferior (a swineherd, a cook, a gardener or the like) represents his superior (an abbot or a priest), the answer is: "hardly a day, for yesterday I was but a swineherd, a cook, etc.; today I am an abbot."⁶⁴ The first story of Sacchetti's two variants is a good example of those in which the substitution (of a miller for an abbot) has no point, since there is no question asked which makes the miller inadvertently reveal himself.⁶⁵ A

⁶² Cf. variants with question *y* of Appendix I; and related riddles: what is the value of the king's beard? what is the value of my palace? etc., cf. note 70 below.

⁶³ Cf. an anecdote in which the king asks a curate to guess three thoughts which he has in his mind; it is a story told about *Philipo II y el cura*, and is interesting in this connection. See D. Bernardino Fernández de Velasco y Pimentel, *Deleyte de la discrecion y facil escuela de agudeza, etc.* (Madrid, 1749); other editions of 1764 and 1770; the story is reprinted with some arbitrary changes in Appleton's *Nueva Biblioteca de la Risa* (New York, 1907), p. 35.

⁶⁴ Cf. variants in Appendix II, nos. 16, 21, 26, 29, 37, 45.

⁶⁵ Such a tale as Sacchetti's first version may be a mere copy of an older story, just as no. 28 of Appendix II is a manifest *rifacimento* of Sacchetti (29).

similar violation of the original purpose of this particular kind of tale occurs in a few stories badly told.

The probable origin of the frame in which the version of Timoneda and parallel tales are cast, may be explained as follows: the anecdote was first invented by some oriental teacher or by a Christian priest who desired to illustrate the superiority of spiritual and intellectual gifts over material qualities and physical well-being. This may be inferred from some of the older extant versions taken apparently out of oral tradition, the moral purpose of which is clear: they constitute variants which, like Timoneda's tale, have three characters, and in their simplest original form must have been told in some such way as this: A man of great worldly wealth, but without brains, is commanded by his lord or king to solve some riddles or give up a part of his wealth.⁶⁶ Thus far we have a purely oriental trait. The rich man is forced to call upon the assistance of a poor neighbor, who is a humble God-fearing individual. The poor, but clever, man rescues the wealthy fool out of his quandary, and the lesson which was no doubt intended as a consolation to the indigent is apparent. Those tales in which one of the characters is a fat, self-satisfied priest, fond of the good things of this life, and the other some humble soul like a shepherd or a swineherd who shows mental superiority over the priest, seem purely occidental, and acquired currency at a time when criticism of the self-indulgent life of certain priests was popular. This does not necessarily make them as late as the Reformation, though it is evident that some versions were specifically aimed at the Romanist priests, and re-shaped at that time together with other satirical skits against individual ministers of the Church.

In numerous versions there are only two interlocutors, since the one questioned answers for himself. In an Armenian story,⁶⁷ for example, a Turkish monarch asks a hermit who lives in a hogshead: "how far is it to heaven?" "what am I worth?" and

⁶⁶ Cf. nos. 45, 46, 47.

⁶⁷ Cf. no. 59; the question "which is the best religion?" shows a contamination with the story of the three rings.

"which is the better religion, the Christian or the Mohammedian?" The replies to the first two are taken from the Bible, but the third, in admitting that both religions are equally good, does not voice the sentiments of either faith.⁶⁸ Finally the hermit bids the monarch stand aside so as not to obstruct the rays of the sun, a trait which connects the tale with the traditional anecdotes retailed in the early Middle Ages about Diogenes and Alexander the Great. This form of the story with two characters is therefore fairly old. In the indirect source of the episode in *Lazarillo*, the Stricker's *priest Amis*, there are but two characters, the priest and a bishop; and one of Grimm's fairy tales, *Das Hirtenbüblein*, tells of a king who interrogates a clever shepherd boy in the usual way. The bright answers of the lad appeal to the king who takes him into his service. This story also was no doubt meant to show the value of being quick-witted, and represents the purest type of the folktale. There is no other version which so plainly retains a cosmopolitan character with no clue to time or place of origin as this tale of Grimm.

It can be assumed, then, that the simpler form with two interlocutors is the more primitive,⁶⁹ and that it could easily have suggested the form with three personages, in which either an arrogant or ignorant rich man, or a fat, worldly priest needs a substitute to answer the questions for him.

Whatever may be our conclusions to these tempting speculations in the field of the folktale and of ancient traditions, we can at all events see how a riddle question propounded in the far past, may disappear only to turn up again,⁷⁰ but deprived of its

⁶⁸ On the other hand, note the Mohammedan character of 39.

⁶⁹ Cf. for a serious example no. 41 (*Gesta Romanorum*) and Kemble, *op. cit.*, p. 320; for a humorous example (fairy story) see no. 56.

⁷⁰ It is evident that there are numerous riddles similar to those propounded in the kind of tale under consideration; sometimes they are found independently; that is, not connected with any particular story, or they are recorded in a framework partially or wholly unlike any story given in the appendix. Contamination in these matters is of frequent occurrence, inasmuch as currents of fiction are bound to cross, and exchanges and modifications of certain elements naturally take place. For some related riddles see R. Koehler, *Kleinere Schriften*, I, pp. 445 ff., 481, 492 ff., 267 ff.; notably III, pp. 499 ff.; "Zwei und vierzig alte Rätsel und Fragen;" R. Wossidlo, *Mecklenburgische Volksüberlieferungen*, Wismar,

independence by being attached to the framework of some popular story. In the same way a historic fact may be transformed into an embroidered legend and live on in the realm of the folktale.⁷¹ And questions like those treated above, which represent a pastime characteristic of a particular people, may thus be carried over the whole world, and though seriously propounded at first, be ultimately recorded in some humorous story.

IV

RIDDLE QUESTIONS IN LITERATURE

Without going too far afield, it may prove of interest to examine other manifestations of intellectual ingenuity related to that displayed in the above-mentioned folktales. Not only stories of a purely popular character, but various types of formal literature, both prose and verse, show that any evidence of intellectual skill, wit and learning has at all times been in high favor. Whether this cleverness assume the cruder form of the folktale in riddle questions, enigmas or humorous dialogues, or whether it be displayed in novel or verse through subtle or learned conversations, ingenious queries, or in scholastic or poetic contentions and disputes, there is a continuity in the history of these

1897, I, p. 327, no. 987; J. Bolte, *Martin Montanus Schwankbücher* (Tübingen, 1899), vol. 217 of the *Bibliothek des Litterarischen Vereins in Stuttgart*: Drei Dorfbäuerinnen bezahlen einen Wirt zu Hagenau mit drei Rätseln; and vol. 177, Burlaei, *Vita philosophorum*, p. 378. *Germania*, vol. 4, p. 308, vol. 26, p. 116, being a review by F. Liebrecht of Bondesson, *Halländska Sagor*, Lund, 1880. Graesse, *Litterärgeschichte*, IV, 2, pp. 466-471; *Archiv für Slavische Philologie*, V, for related riddles "aus dem südslavischen Märchenschatz" by Jagić and Koehler, pp. 48, 56, 57; *Zeitschrift für vergleichende Literaturgeschichte*, n.F., vol. 4 (1891), p. 110; a little book full of related questions gathered from the common treasures of the people: *Questions enigmatiques, recreatives, et propres pour deuiner, et y passer le temps aux veillées des longues nuits, Avec les reponses subtiles et autres propos ioyeux*, Lyons, MDCCXIX, and Paris, MDCLXXIV. W. A. Clouston, *Popular Tales and Fictions* (New York, 1887), II, p. 112. Cf. Pauli, *op. cit.*, xvi, "wie vil müst man fuchsze schwenzt haben, die bisz an den himmel giengen?" . . . "wan sie lang gnüg weren, so het man mit dreien genüg." Also Timoneda, *Buen Aviso*, II, 25: an inn-keeper (a widow) promises to share some partridges with that one of three guests who gives the best answer to three questions; and Shakespeare, *Two noble Kinsmen*, V. ii, 67: How far is't now to the end o' the world, my masters? Why, a day's journey, wench.

⁷¹ Cf. Du Méril, *op. cit.*, p. 481.

manifestations. The links which join them, however, may not always be apparent. In the folktale ingenious questions are much the same in their nature; in formal literature they assume the character of the age or of the literary atmosphere in which they are produced.

Cervantes, who was influenced as much by popular fiction and current tradition as he was by the formal types of literature in poetry and romance which had preceded him, shows better than any contemporary what forms mental ingenuity had assumed in his day. When, for example, Don Quixote's journey (II, 62) has brought him to Barcelona, amongst other royal fooling may be found the episode of the enchanted head. His host tells him :

esta cabeza, señor Don Quixote, ha sido hecha y fabricada por uno de los mayores encantadores y hechiceros que ha tenido el mundo, que creo era polaco de nación, y discípulo del famoso Eseotillo de quien tantas maravillas se cuentan, el cual estuvo aquí en mi casa, y por precio de mil escudos que le di, labró esta cabeza, que tiene la propiedad y virtud de responder á cuantas cosas al oído le preguntaren. . . . En este tiempo podrá vuestra merced prevenirse de lo que querrá preguntar, que por experiencia sé que dice verdad en cuanto responde.

On the following day the test of the wisdom of the head is made, and the first question asked by Don Antonio is: "qué pensamientos tengo yo ahora?" (what am I thinking?) This is the one which so frequently appears in the folktale. Unfortunately, as here put, it has no point, and the answer: "yo no juzgo de pensamientos," is without any humor. The remaining questions and answers are supposedly ingenious or witty, but are by no means in the best manner of Cervantes. They belong rather to the order of the apothegm or maxim which was popular in the sixteenth century,⁷² and of which various collections were printed. Thus, a young lady asks the magic head: "qué haré yo para ser muy hermosa?" and receives as an answer: "sé muy honesta." All of this is repeated in the *flor de aforismos peregrinos*, in *Persiles y Sigismunda*, IV, 1:⁷³ "la hermosura que se

⁷² Cf. Menéndez y Pelayo, *Orígenes, etc., op. cit.*, II, p. lxxii.

⁷³ Cf. also the following *aforismo* in the *Persiles*: La mejor dote que puede llevar la mujer principal, es la honestidad, porque la hermosura y la riqueza el tiempo la gasta, o la fortuna la deshace, IV, 1.

acompaña con la honestad, es hermosura, y la que no, no es mas de un buen parecer."

The ingenuity of the young literary light in the *Persiles*, who makes a collection of aphorisms, is something like that of the Licenciado Vidriera of the *Novelas*, who answers questions and characterizes events and situations by a pat aphoristic reply. A few of them, however, belong rather to the folktale than to this formal, conventional kind of literary ingenuity. Thus, when the clever licentiate is asked: "cuál habia sido el mas dichoso del mundo?" he makes use of that ancient pun of Odysseus: "*nemo;*"⁷⁴ porque *nemo novit patrem: nemo sine crimine vivit: nemo sua sorte contentus: nemo ascendit in coelum.*" The largest part of Vidriera's ingenious remarks, however, belongs to those which Cervantes himself calls *sentencias sacadas de la misma verdad,*⁷⁵ or *dichos agudos*. A certain forced effort to formulate them is occasionally to be noted, so that they seem extremely unlike traditional sayings, or like the proverbs surviving in the folktale, which sound far more natural, and are more pat and more universally applicable.

A more popular tone can be found in the riddles which the shepherds in the *Galatea*, bk. vi, propound to one another, in spite of the unusual frame in which they appear. Here again Cervantes touches upon what was a favorite exercise of the wits. The shepherds are gathered together and Aurelio addresses them:

bien será, señores, que los que aquí estamos, ya que entregarnos al dulce sueño no habemos querido, que este tiempo que le hurtanmos, no dejemos de aprovecharle en cosa que mas de nuestro gusto sea; y la que a mí me parece que no podrá dejar de darnosle, es que cada cual, como mejor

⁷⁴ For further references to the pun on *nemo*, cf. Hanns Oertel, "Altindische Parallelen zu abendländischen Erzählungsmotiven," in *Studien zur vergleichenden Literaturgeschichte*, vol. 8, 1, p. 117 (Berlin, 1908); Cervantes took the phrase *nemo sine crimine vivit* from *disticha de moribus nomine Catonis inscripta*; the others may go back to a work by Radulfus of Anjou which treats of a Saint Nemo, cf. Bolte, in *Jahrbuch der deutschen Shakespearegesellschaft*, vols. 29-30, p. 4, on *Niemand und Jemand*.

⁷⁵ Cf. *Persiles*, IV, 1, cf. note 56 above; also Gonçalez de la Torre (Juan): *Doseciantas preguntas con sus respuestas en versos diferentes* (Madrid, 1590); others are mentioned by Tiecknor, II, 3 ff.; such collections of a didactic character had the purpose of instructing as well as amusing. A similar French work was mentioned in note 70, p. 218: *Questions enigmatiques, etc.*

supiere, muestre aquí la agudeza de su ingenio, proponiendo alguna pregunta ó enigma, á quien esté obligado á responder el compañero que á su lado estuviere, etc.

The first riddle describes the qualities and effects of wine, which is promptly guessed; the second is "charcoal;" the next is "a letter" (*carta y pliego de cartas*); then follows one on "jealousy," and an interesting one on the "enigma" itself (*que es cosa y cosa?*); one on a "man with shackles on his feet," and one on "the candle-snuffer and the candle." The popular character of these riddles needs no comment. Their presence in this particular pastoral novel can be accounted for, if we consider the similar *preguntas y respuestas* in Gaspar Gil Polo's *Diana*, (libro quinto). The mimic chase of a white stag by some nymphs has been pictured, but Diana has failed to ascertain its hidden meaning:

Como habia yo, dijo Diana, de entender tan dificultoso y moral enigma, si las preguntas en que las pastoras nos ejercitamos, aunque fuesen muy llanas y fáciles, nunca las supe adivinar? No te amengües tanto, dijo Selvagia, que lo contrario he visto en ti, pues ninguna vi que te fuese dificultosa. A tiempo estamos, dijo Felicia, que lo podremos probar y no será de menos deleite esta fiesta que las otras. Diga cada cual de vosotros una pregunta, que yo sé que Diana las sabrá todas declarar.

The first enigma has for its solution "the flute," one "the hair in a horse's tail," one "thoughts," another "a book," another "a ship," and the last "a galley." Here, too, the purely popular character of these riddle questions may be noted, and from the words of one of the contestants it is likely that all were taken from oral tradition: Dijomela un patron de una nave, cuando yo navegaba de Nápoles á España, y la encomendé á la memoria.

Riddle questions, however, were a kind of intellectual activity which has been in as great favor with the aristocracy as with the simple country folk. We need not, therefore, be surprised to find them in the pastoral novel, whose tone, far from answering a popular demand, met rather the taste of those higher cultured circles, who were subservient to certain conventions and to etiquette. But a false note is introduced into the pastoral novels by another kind of mental ingenuity not characteristic of shepherds or rustics in general. This is found in the learned dis-

quisitions upon love and its intrinsic nature, as can be seen, for example, in the *Galatea*.⁷⁶ The whole represents a purely literary inheritance, a fad, so to speak, which the early sentimental prose fiction of Italy received from the poets of the Provence, and then handed down through the succeeding romances in which it unfortunately met with undiminished favor. Thus, in Boccaccio's *Laberinto de amor*⁷⁷ (to use the Spanish title) may be found thirteen questions designed to prompt such absurd arguments as, for example, what is preferable, the love of a widow, a wife, or a maid?

In a Spanish novel well known to Cervantes, the *Clareo y Florisea* of Núñez de Reinoso, we meet with an old custom, that of asking questions and propounding enigmas after the meal has been served, the table cleared, and ladies and gentlemen are gathered for an intellectual *contienda*.⁷⁸ But the questions are

⁷⁶ Cf. pp. 40, *libro tercero*, and 55, *libro cuarto*, of the *Galatea* (Rivadeneyra); Cervantes had numerous predecessors in this kind of discussion: disquisitions on love are very common; cf. Menéndez y Pelayo, *Orígenes*, etc., *op. cit.*, I, ccxiv, on *la doctrina del amor y la hermosura*; cf. also the anonymous tale, *La question de Amor*, 1527, and *Orígenes*, I, ccxxxvii, ccxxxii-iv; in the *Diana* (Montemayor), libro cuarto, we have these sophistries in the form of questions and answers, the subject being the analysis of the nature of love; Sireno says: Affirman todos los que algo entiendeu, que el uerdadero amor nasce de la razon: y si esto es ansi, qual es la causa porque no hay cosa mas desenfrenada en el mundo, ni que menos se dese gouernar por ella? Felicia le respondió: Assi como essa pregunta es mas que de pastor: assi era neçessario que fuese mas que muger la que a ella respondiesse, etc. The author of *El Crotalón*, *op. cit.*, mentions this custom of the social world: otras a la sonbra de muy apazibles arboles nouelan, motejan, rien con gran solaz; qual demanda questiones y preguntas de amores; hazen sonetos, coplas, villancicos, y otras agudeças en que a la contina reciben plazer, p. 149 in *Orígenes*, II. See also Dunlop, *op. cit.*, vol. II, p. 550, on Euphues, and I, p. 21, on a prize in the discussion of love in Iamblichus; also F. W. V. Schmidt in the *Wiener Jahrbücher der Literatur*, vol. 26, p. 24; Clemencin, edition of *Don Quixote*, I, 13, note 40, II, 18, note 24; Cristobal Suárez de Figueroa, *El Pasagero*, *op. cit.*, V, p. 164, touches the subject: si se puede hallar amor sin zelos. Calderón put it on the stage; cf. for example, *El secreto á voces*, act I, where we learn that love and jealousy constitute *la mayor pena*, edition Keil, III, p. 345, col. 2.

⁷⁷ The title of the Spanish translation which lies before me is: *Laberinto de amor: que hizo en toscano el famoso Juan Bocacio: agora nuevamente traduzido en nuestra lengua castellana: año de 1546 [Sevilla]*.

⁷⁸ Edition Rivadeneyra, pp. 442-3 (questions on love, jealousy, etc.); apostrophe to love, p. 437, col. 2; disputa entre Venus y Palas, p. 462, cols. 1 and 2; cf. also Contreras, *Selva de aventuras*, for a complaint to love with some verbal ingenuity, p. 480, col. 2.

no longer of the popular kind, and appear wholly of a sophistical nature, as for example: "cuál es mas dificultoso, fingir amor con no tenello, o encubrillo con tenello?" Or, "qué se debe tener en más: una dama hermosa y no avisada, o discreta y no hermosa?" Or, "si puede haber amor sin celos?" and others of a similar nature. But in all this sophistry and mental ingenuity we miss any real popular element.

At an earlier period similar captious questions and answers, *preguntas y respuestas*, although they were the expression of a courtly literature, had, in an occasional note, betrayed the more popular tradition of the riddle question. Thus, in Hernando del Castillo's *Cancionero general*,⁷⁹ no. 721 on "time,"⁸⁰ p. 634, col. 1; no. 772: cuál es la cosa más cierta que no tiene punto cierto? (la muerte) p. 654, col. 2; and no. 686, p. 617, being that of Oedipus addressed to the Sphinx, have the character of the true enigma, while no. 731, p. 637, col. 1, for example, reveals the character of the literary taste of that epoch.

Without attempting to enter into details, it will be manifest that for the chief indebtedness of this rather conventional mental gymnastics we must go back to the poetic contentions or *tençons* of the Middle Ages, noted chiefly as a product of the Troubadour poets. Their *tençons* and *partimens*,⁸¹ with their metaphysical, dialectic character, were the forerunners of the above *preguntas y respuestas*, which as lineal descendants of what had been an imported taste show the character of the courtly poetic world in which they flourished. As an exercise of the wits in a formal literary guise, they are naturally far removed from the tone of the folktale. But this spirit of argument, of enigmatic or sophistical questions, and of dispute, shown by the troubadour poets was no doubt influenced by the scholastic disputations or aca-

⁷⁹ Printed in the *Bibliófilos españoles*, vol. 21, 1.

⁸⁰ There is a similar one on *time* in Plutarch's *Banquet of the Seven Sages*, *op. cit.*, pp. 333-4: "what is most ancient?" Answer: Time; also: "what is the wisest?" Time, for it hath found all things alreadie devised, and will find out all inventions hereafter.

⁸¹ Cf. F. Wolf, *Studien, etc.* (Berlin, 1859), pp. 202, 549; Bédier, *Les Fabliaux*, deuxième édition (Paris, 1895), chap. xiii, p. 384; L. Selbach, *Das Streitgedicht in der Altprovenzalischen Lyrik, etc.* (Marburg, 1886), in Stengel's *Ausgaben und Abhandlungen, etc.*, vol. 57, pp. 21, 32.

demic debates which were so common in the mediaeval centers of learning, and which under the impulse of religious questionings received new vigor at the time of the Reformation. It was but a matter of converting the tone of an academic atmosphere into one of courtly gallantry. In the former the disputants tested each other's wits and information, indulging very frequently in a mere pedantic display of learning; in the latter, the opponents vied in poetic skill, resorting very often to artificial ideas and forms. But these exercises of the wits, whether scholastic or literary, are expressions of the mind's ingenuity, which varies in accordance with the traditions and the culture which give it form.

In the *Lazarillo*, as in the episode of *Till Eulenspiegel*, we have a combination of the scholastic examinations which had influenced the poetry of contention, the *preguntas y respuestas* of later times, with some of the traditional questions of the folktale. It is evident that the author of *Till Eulenspiegel* wished to satirize the disputationes and arguments in vogue among academic bodies and at the universities; he therefore introduces quite aptly some riddle questions which were always a naïve feature of the folktale. Here, then, two widely different forms of exercise of the wits meet, the scholastic disputation and the humorous riddle question.

Competition in mental ingenuity has thus produced the most varied forms in poetry and fiction, and the possible influence of any one kind upon another, whether it be a traditional riddle question, or a metaphysical characterization of the nature of love, will be apparent.⁸² Manifestations common to the spirit of human society the world over spring up again and again independently, and, therefore, some form of the riddle question has been discovered everywhere. But these various expressions of mental gymnastics cannot pursue an independent course, uninfluenced

⁸² Cf. *Geschichte des deutschen Streitgedichtes im Mittelalter, etc.*, by Hermann Jantzen, Breslau, 1896, in *Germanistische Abhandlungen*, xiii Heft, p. 19: Die mittelalterlichen, lateinischen Rätselspiele und Weisheitsproben gehören bis auf sehr wenige Ausnahmen der Prosa-literatur an; allein wir müssen sie doch hier mit in Betracht ziehen, da sie für die Weiterentwicklung der ganzen Gattung von hoher Wichtigkeit sind und

by one another; it is only because of this law that the ingenuity of the folktale exerts influence upon a formal literary creation or an academic production, or that a story may be changed in tone by the introduction of elements taken from a literary or scholastic atmosphere. This interinfluence becomes all the more plausible when we take into consideration how priests and learned churchmen, on the one hand, gathered tales which were living in oral tradition, while their occupation, on the other hand, kept them employed in a bookish atmosphere of learning. Thus it is easy to see how such questions as "what is the greatest miracle?"⁸³ or "what is the greatest good fortune?" which can be found in the folktale, were taken out of possible academic contests in which they had been seriously propounded.

Unquestionably our interest will always be keener in the cleverness which is manifested in the universal folktale than in any formal or colorless literary product of a passing kind of culture. For we are more in sympathy with that which is bound up with our history all the world over. The peculiar exercise of the wits which has always been a pronounced oriental custom that has left a trace in widely current traditions and folktales, and influenced fiction and verse everywhere, will always attract the curious reader far more than any subtle contentions in prose or poetry, designed to please the fleeting taste of an epoch. All of which is equivalent to saying, that the substance of immemorial traditions will always have a greater vitality than the products of a temporary fad or of a misguided taste. The farther we get away in time from the latter, the less we understand them; but the imperishable elements of countless traditions constitute a part of the history of our race.

zugleich besonders deutlich ihren Zusammenhang mit der gelehrten Bildung und dem Unterrichtswesen zeigen. Die Denkmäler unserer Art sind grösstenteils Zusammenstellungen von allerhand Fragen und Antworten aus dem Gebiete der Theologie, Naturwissenschaft, Astronomie, manche auch allgemeinen Inhalts, mitunter scherhaft gehalten, die in ihrer katechismusartigen Form meist mehr Proben des Wissens als des Verstandes sind, und wohl außer zur Unterhaltung auch zum Lehren und Lernen gedient haben mögen.

⁸³ Cf. no. 48, the *Legenda aurea*.

BIOGRAPHICAL APPENDIX

I

A list of the characters in the tales to be mentioned below (II) is given to simplify numerous references to them. They are:

1. Abbot	21. Merchant
2. Aesop	22. Miller
3. Andrew (Saint)	23. Nobleman or Duke
4. Bishop	24. Peasant
5. Bride or Maiden (Devil in disguise)	25. Philosopher
6. Charecoal-burner	26. Pope
7. Clerk	27. Prince
8. Cook	28. Prisoner
9. Court Fool	29. Queen
10. Curate or priest	30. Rector of University
11. Daughter of a Knight	31. Rich man
12. Emperor	32. Scholar (young)
13. Friar or Monk	33. Servant (valet)
14. Gardener	34. Shepherd (sometimes a boy)
15. Hermit	35. Soldier
16. King	36. Squire
17. Knight (hidalgo)	37. Sultan
18. Lazarillo	38. Swineherd
19. Master (teacher)	39. Tsar (Russian and Turkish)
20. Master of choir (Kantor)	40. Ulrich (Saint)
	41. Valet

Some of the riddles, enigmas and hard questions to be found in the appended bibliography:

- a. One of the oldest enigmas is the task of drinking the sea; cf. group C below. Allied with this is the task: to measure the amount of water in the sea, in the form of the questions:
- b. How much water is there in the sea?
- c. How many drops of water, etc.?
- d. How many casks of water are there in the sea?
- e. How deep is the sea?

Other questions belonging to this group are:

- f. How many stars are there in the sky?
- g. How many seconds are there in eternity?
- h. How much time has elapsed since the days of Adam?

- i. How much time does it take to go around the world? (sometimes, ride).
- j. How many people are there in the world?
- k. How many leaves are there on a particular tree?
- l. How many hairs are there in my beard?

A second group takes up the questions which deal with the measurement of distance, space, weight, and the like:

- m. What is the distance from the earth to the sky? With the variants:
- n. How high is the sky? or How many ladders would it take to reach the sky? or How many fox-tails, etc.?
- o. What is the distance from heaven to hell?
- p. Where is the earth higher than the sky?
- q. What is the breadth of the sky?
- r. How far is it from the east to the west?
- s. What is the length and the breadth of the world?
- t. What is the distance from Rome to Toledo?
- u. Where is the center of the world?
- v. Where is the world heaviest?
- w. What is the weight of the moon?
- x. Where does the sun rise?

Then comes a group of questions which ask the value of things or persons not to be appraised; all seem to have grown out of the single question:

- y. What is my worth? (originally found by itself); it always has reference to a king, emperor or person of exalted rank. Cf. group B below.
- z. What is the Queen's worth?
- aa. What is the value of the king's beard?
- bb. What is the value of the king's palace?
- cc. What is the value of my golden plow?
- dd. What is the world's worth?

Attempts to guess another's thought are among the most ancient of all tasks, but the various forms of this group show confusion and contamination. Thus certain questions were originally inspired by the group which deals with measurements:

- ee. What is the distance to poverty?
- ff. How far apart are fortune and misfortune?
- gg. What is the greatest Fortune?
- hh. To whom is Fortune nearest?
- ii. How great is the mercy of God? (a moral or religious variant).

But when the whole point of the tale turned on disguise and mistaken identity, it was a simple matter to substitute the logical question :

- jj.* What am I thinking? (as in Timoneda) for one of the others, since each question brings about the same result, that is, it makes the disguised substitute reveal himself.
- kk.* What do I believe? A variant suggested by *jj.* So also:
- ll.* I can guess your thought.

Various riddles which attach themselves to these specific groups with difficulty are :

- mm.* Which is the best religion?
- nn.* What are they doing in hell?
- oo.* What are the savages in India doing?
- pp.* What is God doing in heaven?
- qq.* Which is the most honorable, which the poorest profession?
- rr.* Which is the greatest miracle?
- ss.* What is the mysterious number in two eggs?
- tt.* What is better than a golden coach?
- uu.* Why does a dog revolve before lying down?
- vv.* (Complicated task) Come neither naked nor dressed, neither on foot nor in any conveyance, etc., etc.
- ww.* What is it that men need least and yet helps them most?
- xx.* What costs the most and is worth least?
- yy.* What is worth most and costs least?

It is not credible that these questions were in every case taken out of oral tradition; some variants seem to be arbitrary fabrications based on printed sources.

II

The following bibliography of the fourteenth *patraña* of Timoneda, though naturally not complete, is intended to give various tales of interest in connection with the study of riddle questions. The first group contains those whose resemblance is most evident; they generally have three principal characters and three or more questions :

GROUP A

1. *Armana Prouvençau pèr lou bèl an de diéu 1874, adouba e publica de la man di Felibre, joio, soulas e passo-téms de tout lou pople dòu Miejour (Avignoun), p. 33: Li Quatre Questioun;* with the characters 4, 10, 14, and the questions *u*, *w*, *y*, *jj.*

2. Asbjörnsen, P. Chr., *Tales from the Fjeld*, A second series of popular Tales, from the Norse, by G. W. Dasent, D.C.L. (London, 1874), p. 158: The Priest and the Clerk; with the characters 16, 10, 7, and the questions *r*, *y*, *jj*.
3. Bäckström, P. O., *Svenska Folk Böcker, Sagor, Legender och Åfventyr*, efter äldre upplagor och andra Källor, Sednare Bandet Stockholm, 1848, jemte öfversigt af svensk folkläsning från äldre till närvarande tid, p. 82, no. 40 of öfversigt: Kungen, Presten och Klockaren (king, priest and sexton) with the questions *y*, *h*, *jj*.
4. Bartsch, Karl, *Sagen Märchen und Gebräuche aus Mecklenburg*. Gesammelt und herausgegeben in zwei Bänden von- (Wien, 1879), I, p. 496: Der Glückliche Pater, with the characters 16, 10, 34, and the questions *vv*, *e*, *n*, *w*, *y*, *u*, *jj*.
5. Binder, E., in *Zeitschrift für Vergleichende Litteraturgeschichte*, n.F., 5 (1892), p. 467, gives a Hungarian Version with the characters 16, 10, 20, and the questions *x*, *y*, *jj*.
6. Bladé, M. Jean-François, *Contes populaires de la Gascogne*, 3 vols., in *Les Littératures populaires*, vol. xxi, 1886, III, p. 297, and note: "L'évêque et le meunier," with the characters 4, 10, 22, and the questions *vv*, *jj*, *w*. Also: "une variante de Gascogne," p. 300, with the characters 4, 10, 22, and the questions *y*, *jj*, *kk*.
7. Braga, T., *Contos Tradicionaes do Povo Portuguez*, 2 vols., Porto [1883], I, p. 157, no. 71: Frei João sem cuidados, with the characters 16, 13, 22, and the questions *w*, *b*, *jj*; and a variant, II, p. 86, no. 160: Dom Simão, with the characters 16, 17, 14, and the questions *u*, *n*, *jj*. Cf. also *Literaturblatt*, 1881, col. 413.
8. Campbell, J. F., *Popular Tales of the West Highlands*, 4 vols., Edinburgh, 1860-62, II, p. 391 ff: *The Three Questions*, with the characters 19, 32, 22, and the questions *n*, *u*, *dd*; for a better variant cf. p. 392, with the same characters, and the questions *n*, *i*, *jj*.
9. Cerquand, M., *Légendes et Récits populaires du pays Basque*, 5 vols., Pau, 1875-82, vol. IV, p. 121, no. 108: Le prince et le moine (*el justiciero*), with the characters 16, 1, 13, and the questions *i*, *y*, *jj*.
10. Child, J. F., edition of *The English and Scottish Popular Ballads*, 5 vols., 1883-98, I, 403-14, 508; II, 506 ff.; IV, 459; V, 216, 291; and I, 1, for related riddles: *King John and the Abbot of Canterbury*, with the characters 16, 1, 34, and the questions *y*, *i*, *jj*; for Gottfr. Aug. Bürger's translation see F. W. V. Schmidt, *Balladen und Romanzen der deutschen Dichter*, Bürger, Stollberg und Schiller (Berlin, 1827), p. 83 ff.; also Zoreles (Schamsch), *de Chozeff und der Row*, Jüdische Parodie des Gedichtes der Kaiser und der Abt von G. A. Bürger, travestirt vün Reb S. Z. (Leipzig, 1846); Joh. Jacob Bodmer also made a German version: *Der Abt von Kantelburg*; cf. also W. Dönniges, *Altschottische und altenglische Volksballaden nach den Originalen bearbeitit* (München, 1852),

p. 152; A. von Marées, *Alt-englische und schottische Dichtungen der Percy-schen Sammlung*, übersetzt von (Berlin, 1857), p. 7, no. 2; Dr. Ritter in the *Archiv für das Studium der neueren Sprachen*, etc., vol. 22, p. 222.

11. Erman, in the *Archiv für wissenschaftliche Kunde in Russland*, vol. 24, p. 146, "Eine russische Sage: das kummerlose Kloster, Legende von Peter dem Grossen," with the characters 39, 1, 22, and the questions *y*, *f*, *jj*; Grimm in the notes to tale no. 152 gives an anecdote about a king of France, which seems to be the same story; cf. also Koehler, *op. cit.*, I, 493, on Balt. Schupp's *Schriften*.

12. Folengo, Teofilo, *Orlandino di Limerno Pittocco* (Venice, 1550), Londra, 1775, 8th canto, with the characters 22, 1, 8, and the questions *m*, *r*, *c*, *jj*.

13. Hartman, "Schwänke und Schnurren im islamischen Orient," in *Zeitschrift des Vereins für Volkskunde*, vol. 5 (1895), p. 64, gives a parallel to Nasr-eddin found in Nuzhat, V, 173 ff., with the characters 16, 21, 33, and the questions *e*, *y*, *jj*.

14. Holland, *Die Schauspiele des Herzogs Heinrich Jul. von Braunschweig*, in vol. 36 of *Bibliothek des Litterarischen Vereins in Stuttgart* (Stuttgart, 1855), "Comoedia Hibaldeha von einem Edelman welcher einem Abt drey Fragen aufgegeben," with the characters 23, 1, 6, and and the questions *u*, *y*, *jj*.

15. Imbriani, *La Novellaja Fiorentina, fiabe e novelline*, stenografate da V. I., Livorno, 1877, p. 621, no. v: el coeugh, with the characters 16, 1, 8, and the questions *f*, *m*, *jj*.

16. Keller, edition of *Fastnachtspiele aus dem 15ten Jahrhundert*, in vol. 30 of *Bibliothek des Litterarischen Vereins in Stuttgart* (Stuttgart, 1853), I, p. 199, no. 22 (also pp. 1490-1): "Ein spil von einem Keiser und eim apt," with the characters 12, 1, 22, and the questions *b*, *hh*, *y*.

17. Krauss, F. S., *Sagen und Märchen der Südslaven* (Leipzig, 1884), II, p. 252, no. 112: "the Emperor and the miller 'ohne Sorgen,'" with the characters 12, 22, 34, and the questions *m*, *y*, *jj*.

18. *Kurzweiliger Zeitvertreiber*, herausgegeben durch C. A. M. v. W., 1668, p. 70 (cf. Grimm's notes), with the characters 29, 28, 24, and the questions *y*, *u*, *jj*.

19. Le Metel, Antoine, Sieur D'Ouville, *L' élite des contes*, réimprimée par G. Brunet, 2 vols. (Paris, 1883), vol. I, p. 184, with the characters 17, 10, 22, and the questions *u*, *y*, *jj*, *kk*.

20. Luzel, F. M., *Contes populaires de la Basse-Bretagne*, 3 vols. (Paris, 1887), (vol. 26 of *Les littératures populaires*), III, p. 370-78, no. 12: "L' Abbé sans souci," with the characters 16, 1, 33, and the questions *vv*, *jj*, *y*, *u*.

21. Meier, Dr. E., *Deutsche Volksmärchen aus Schwaben*, 3rd edition (Stuttgart, 1864), no. 28, p. 99: "Hans ohne Sorgen," with the char-

acters 23, 22, 33, and problem *vv*; here the frame has really no connection with the task to be performed. On p. 305 a variant "aus Bühl" is given: "Der Bischof ohne Kreuz," with the characters 16, 4, 34, and the questions *m, e, k, ee*.

22. Moisant de Brieux, *Origines de quelques coutumes anciennes et de plusieurs façons de parler triviales*, 2 vols., (Caen, 1874-75), with the explanation of the phrase: D' Evesque devenir meunier, I, p. 147, and II, p. 100, for its connection with the story of the abbé, or a bishop and his miller.

23. Moneaut, Cénae, *Littérature populaire de la Gascogne* (Paris, 1868), p. 50 ff., "Le meunier et le marquis;" with the characters 23, 10, 22, and the questions *u, y, jj, ss*.

24. Müllenhoff, Karl, *Sagen, Märchen und Lieder der Herzogthümer Schleswig Holstein und Lauenburg*, herausgegeben von -- (Kiel, 1845), p. 153: "Der Müller ohne Sorgen," with the characters 16, 22, and the questions *jj, w, e*.

25. *Nouveaux Contes à Rire et Avantures Plaisantes ou Recreatives françoises*, vingtième édition, 2 vols., (Cologne, 1722), I, p. 112: "D'un Seigneur de Village, et de son Meûnier," with the characters 17, 10, 22, and the questions *u, y, jj, kk*; cf. Le Metel.

26. Pauli, Johannes, *Schimpf und Ernst*, herausgegeben von H. Oesterley, in vol. 85 of the *Bibliothek des Litterarischen Vereins in Stuttgart* (Stuttgart, 1866), no. 55, p. 46: "Von ordenszlüten und guten brüdern," with the characters 23, 1, 38, and the questions *y, u, ff*; some of Oesterley's bibliographical notes are connected with Pauli only in so far as they deal with riddles in general; an anecdote communicated by Goedeke to Holland (cf. no. 14 above, p. 896) in the *Angenehmer Anekdotenwirth* (Nördlingen, 1815), pp. 47-50, seems to be the same as that of Pauli; cf. also J. W. Wolf, *Hessische Sagen* (Göttingen und Leipzig, 1853), p. 166, for a similar tale.

27. Pineau, Léon, *Les contes populaires du Poitou* (Paris, 1891), p. 237, no. viii: "L' Abbé Sans-soins," with the characters 16, 1, 22, and the questions *u, w, y, jj*.

28. Pitré, G., *Fiabe, Novelle e Racconti popolari siciliani raccolti da --* (Palermo, 1875), II, p. 323, no. 97: "L'abbati senza pinseri," with the characters 16, 1, 33, and the task *f*; cf. also references II, pp. 326-7 to Imbriani, and to Gradi, *Saggio, etc.*; and Pitré, I, no. 5, p. 35, with notes p. 44; two other variants are given in Pitré, IV, p. 392, with the characters 27, 1, 24, and the questions *m, b, oo, y*, and IV, p. 437, with the characters 26, 1, 8, and the questions *m, pp, jj*.

29. Sacchetti, *Novelle*, no. 4, with the characters 23, 1, 22, and the questions *m, b, nn, y*; and the better variant with the characters 26, 1, 14 (8), and the questions *m, b, y, gg*; cf. also Keller, *Italienischer Novellenschatz* (Leipzig, 1851), I, p. 52; and Dunlop-Liebrecht, *op. cit.*, p. 491, n. 333.

30. Tarlton, R., *Jests and News out of Purgatory*, reprinted in vol. 18 of the publications of the Shakespeare Society (London, 1844), p. 59: a Cardinal, to become Pope, must answer three unusual questions; a baker in disguise gives the correct answers.

31. Timoneda, Juan, *El Patrañuelo* (Primera parte de las Patranyas en las cuales se tratan admirables cuentos, graciosas marañas y delicadas inuenciones para saber contar el sabio y discreto relatador. Con licencia en Alcalá de Henares, en casa de Sebastian Martinez, 1576, no. 14, cf. note 4 above), with the characters 16, 1, 8, and the questions *y, u, jj*.

32. Troyes, Nicolas de, *Le grand paragon des nouvelles nouvelles*, publié par E. Mabille (Paris, 1869), no. 40, p. 177, with the characters 23, 1, 22, and the questions *y, u, jj*.

33. Trueba, Antonio de, *Cuentos populares* (Leipzig, 1866), p. 287: "Gramática parda," with the characters 16, 10, 34, and the questions *y, i, jj*.

34. *Unterhaltende Räthselspiele in Fragen und Antworten*, gesammelt von C. H. W. (Merseburg, 1824), with the characters 16, 1, 34, and the questions *m, e, tt*; cf. no. 10 above, Child, II, p. 507.

35. Valjavac, M. K. (a Croation version) in his *Popular Tales*, 1890: "Frater i turski car," with the characters 39, 1, 8, and the questions *u, pp, jj*; cf. Afanas'ev, A. N. (*Popular Russian Tales*), 8 parts, in 4 vols. (Moscow, 1873), viii, p. 460.

36. Vinson, Julien, *Le Folk-lore du Pays Basque* (Paris, 1883), p. 106: "Le curé," with the characters 16, 10, 22, and the questions *m, y, jj*.

37. Waldis, Burchard, *Esopus*, edited by Tittmann, Leipzig, 1882, 92te Fabel: "Wie ein Seuhirt zum Apte wird," with the characters 23, 1, 38, and the questions *m, b, e, ff*; also *Germania*, vol. 7, p. 506.

38. Wlislocki, H. v., in *Zeitschrift für Vergleichende Litteraturgeschichte*, n.F., vol. 4, p. 108, with the characters 16, 22, 34, and the questions *m, y, jj*.

39. One kind of story, while it is much like others of this group, shows that many different influences have produced it; it is a mixture of the oriental exercise of the wits and the occidental tale in which a third person (not the one questioned) gives the answer. But the elements of disguise and mistaken identity were not incorporated at the same time with the others, thus making the purpose of the story merely to show the ready wit of the ordinary man, or the superiority of even a fool over the professor or the priest. A good example of this kind is the story of the Sultan, the three monks and the court fool; cf. *Meister Nasr-Eddins Schwänke, etc.*, übersetzt von W. v. Camerloher und Dr. W. Prelog, Triest, 1857, no. 70, in which the monks are willing to become Mohammedans, if the questions are correctly answered; these are *u, f, l*; cf. also R. Koehler, *op. cit.*, I. p. 492.

40 and 41. Another kind of tale which preserves the tone of the serious enigmas and hard questions of ancient times, also introduces a third person who suggests the answer, but the frame is very unlike the above, the questions are more subtle, the penalty for failure is the severest possible, while the reward of the clever person in the case of success is great honor. A good example of this kind is: "the Tale of the three questions;" cf.: *The Complete Works of John Gower*, edited by G. C. Macaulay, M.A., (Oxford, 1901), vol. I. p. 119 (and note p. 478), of the *Confessio Amantis*, liber primus, in which a knight is threatened by the king with death and the confiscation of his possessions, if he does not answer three questions. His daughter suggests the answers, and marries the king as the reward of her sagacity. The questions are *ww*, *xx*, *yy*. Cf. also the *Gesta Romanorum*, edited by the Rev. Charles Swan, revised and corrected by W. Hooper, M.A., London, 1905, Introductory chapter, p. xl; also tale lxx, p. 124; Kemble, *op. cit.*, p. 319; Madden's Old English versions (Roxburghe Club, London, 1858), no. xix and note p. 508.

GROUP B

The second group in which the interlocutors seem originally to have been only two in number (42-44), represents various earlier versions of the exercise of the wits, as they have been gathered out of folklore, or preserved in literary tradition and fiction. This group throughout shows a more interesting variety. The simpler forms are given first.

1

42. Troyes, Nicolas de, cf. no. 32 above, edited by Mabille, who gives on p. x of the Introduction the simplest variant of the type: a fool is asked to determine the king's worth, and replies "thirty deniers, and not more, since God was sold for that price," whereupon the king repents and lays aside his pride.

43. Hollant, Jan van, *Van den Verwenden Keyser*, printed by J. F. Willem's in the *Belgisch Museum voor de Nederduitsche Tael- en Letterkunde*, etc., X, Te Gent, 1846, p. 57: a mere Squire is asked by a very proud Emperor to determine his worth, and answers, "twenty-nine silver pieces, since Christ was sold for thirty;" the Emperor shows the proper humility.

44. In the mediaeval stories of the life of Aesop the same tale occurs: cf. *Archiv für Slavische Philologie*, vol. 7, p. 90 ff., P. Syrku: "Zur mittelalterlichen Erzählungsliteratur aus dem Bulgarischen," where the version is: Rex: Aestimate nunc pretium mei. Josopus: Sane triginta aureorum pretio non stas, p. 96.

2

45. Going one step farther, we find a test of quick-wittedness in a more elaborate form; cf. *Anecdotes historiques, Légendes et Apologues tirés du recueil inédit d'Étienne de Bourbon* (1193-1261), publiés par A. Leeoy de la Marche (Paris, 1877), no. 86, p. 81, in which a king asks a wealthy man the questions *u*, *d*, *ii*, and the penalty of failure is to be the payment of a large sum of money; the latter trait is purely oriental.

46. Vicentius Bellovacensis (d. 1264) in his *Bibliotheca mundi, Speculum morale*, I, 4, 10, tells the same story.

47. The moral features of this story (for example, such questions as: *quam magna est misericordia Dei?*) account for its presence in mediaeval sermons; cf. *Sermones Martini ordinis predicatorum penitentiariorum*, impressi Argentine Anno domini, 1488; cum promptuario exemplorum: *de pietate dei ad peccatores*, cap. ix, exemplum k.

3

48-54. (48). Another tale of the moral or sermon type can be found in the *legenda aurea*, cf. Jacobi a Voragine, *Legenda Aurea*, vulgo historia lombardica dicta, edited by Graesse (Dresden and Leipzig, 1846), cap. II: *De sancto Andrea apostolo*, no. 9, p. 19. Here the devil in the shape of a maiden asks the Saint the questions *rr*, *p*, *m = o*; (49) for a version of this legend of Saint Andrew, cf. *el libro de los enxemplos*, in *Escritores en prosa anteriores al siglo XV* (edition Gayangos, Madrid, 1898), ex ceexxxii, p. 527; (50) *Colección de Autos, Farsas, y Coloquios del siglo XVI*, publiée par Léo Rouanet, *Biblioteca Hispanica* (Barcelona and Madrid, 1901), I, no. xxviii, "Aucto de un milagro de Saneto Andres," p. 468; Creizenach, *Geschichte des Dramas*, III, p. 137; (51) Pitré, G., *Canti popolari siciliani*, op. cit., II, p. 232: "Monsignore" (the devil as maiden); (52) Anastasius Grün, *Gesammelte Werke*, 5 vols., Berlin, 1877: "Volkslieder aus Krain" (vol. 5), *Sankt Ulrich*, p. 135, in which Ulrich takes the part of Andrew and the Pope that of the usual bishop, while the devil impersonates the *bride* of the Pope; (53) in R. H. Barham's *Ingoldsby Legends*: "The Lay of St. Nicholas," an imitation of the story of St. Andrew; (54) St. Bartholomew is also represented as driving off the devil who tempts a man by assuming the shape of a virgin, for which see "Räthsselfragen aus einem alten Passional," in Mone's *Anzeiger für Kunde der deutschen Vorzeit*, 1839, mentioned p. 156 of Grün's *Ges. Werke*, op. cit., vol. 5; references to Satan's fall, which according to the third question measured the distance between heaven and earth (or heaven and hell) are not uncommon; cf. Vélez de Guevara's *El Diablo cojuelo*, edited by Bonilla, Traneo V, p. 45: heme tardado mucho en el viage, señor Licenciado?—el le respondio sonriendose:—menos se tardó v. m. desde el Cielo al infierno, con auer mas leguas, quando rodò con todos essos Príncipes, etc. Cf. also: Antonio de Torquemada, *Jardin de flores etc.*, Salamanca, 1577, folio 130 verso.

4

55. Some of the simpler folktales are the following: Afanas'ev, A.N., *op. cit.*, VIII, p. 460, the characters being a Tsar, and a soldier dressed as a monk (the latter feature showing contamination with group A), and the questions *c, f, jj.*

56 and 57. Grimm's *Household Tales*, no. 152: "The shepherd boy," with the characters 16, 34, and the questions *c, f, g*; Grimm's notes contain a reference to Wuk Stephanowitsch (Karadschitsch) *Volksmärchen der Serben*, no. 45, in which a shepherd outwits a king; cf. also Du Méril, *op. cit.*, p. 494.

58. The rhymed tale of the Knight who will marry a maid if she answers three questions can be included here [no. 2, what is deeper than the sea?—love]; cf. Rob't Jamieson, *Popular Ballads and Songs, etc.*, 2 vols., Edinburgh, 1806, II, p. 156, and variant p. 159.

59. Wlislocki, H. v., in *Zeitschrift für vergleichende Litteraturgeschichte*, n.F., vol. 4, p. 106; the characters being a Turkish monarch and a hermit who lives in a barrel, with the questions *m, y, mm*; it closes with the statement made by Diogenes to Alexander: "stand aside and let the sun shine on my barrel" and betrays indebtedness to the classical anecdote. Cf. also: *Märchen und Sagen der Bukowinaer und Siebenbürger Armenier*, Hamburg 1891, no. 30, p. 83 ff.: der weise Mann.

5

60. Mere dialogues which exercise the wits and have absorbed related material are found in literary works, cf. Torres Naharro, *Adición del Diálogo*, II, p. 378 ff., some of the questions being *r, m, j, t, uu, ll*, etc.

6

61. Compilers of fiction or of anecdotes frequently make use of the writings of predecessors; cf *Lazarillo de Tormes*, Antwerp, 1555, in which the Reector puts to Lazaro the questions *d, h, u, m*, the source being the next work.

62. Murner, Dr. Thomas, *Till Eulenspiegel*, cf. note 9, p. 191; with the questions *d, h, u, m, q*; on the English *Howleglasse*, cf. p. 308 of Lappenberg's edition of Till Eulenspiegel, *op. cit.*; the source of Murner was the passage of a poem on the priest *Amis* contained in the following work.

63. Koloczaer *Codex altdeutscher Gedichte*, herausgegeben von Joh. Nepomuk Grafen Mailáth und Joh. Paul Köffinger, Pesth, 1817, V, 38, p. 289, with the characters 4, 10, and the questions *b, h, u, m, q*; cf. also *Archiv für Litteraturgeschichte*, X, p. 3, Goedeke, on "Eulenspiegel."

64. An excellent example of the historical or literary anecdote is that told of Philip II, and the priest, by Fernández de Velasco, cf. note 63, p. 216, above.

GROUP C

This group contains only references to the single task of drinking the sea, or of measuring its waters.

65. Cf. Plutarch's *Moralia*, "the banquet of the seven Sages," note 36, p. 206, above.

66. *El Libro de los engaños y los asayamientos de las mugeres*, *op. cit.*, cf. note 49, p. 212, above.

67. *The Book of the thousand nights and a night* (Arabian Nights), translations by Lane, and by Burton, cf. note 43, p. 210, above; also note 52 on *The Tale of Beryn*, p. 213.

68. Cassel, D. Paulus, *The Sinbad Tales* (or the Seven Wise Men) Mischle Sindbad, secundas Syntipas, edit. by Cassel, (3rd edition) Berlin, 1891, p. 24, 3 ff., also pp. 158, 172, 295; and note 47, p. 212, above.

69. The mediaeval *vita Aesopi* by Planudes (14th century) tells us that Aesop had to solve the task of drinking up the sea, cf. note 50, p. 212, above.

70. Simrock, Karl, *Handbuch der deutschen Mythologie*, 3rd edition, Bonn, 1869, pp. 249-250; in connection with the Edda stories he mentions "die Wettspiele die Thôr mit seinen Gefährten bestehen muss" "das Meer auszutrinken, eine uralte Aufgabe, vermag er freilich nicht," p. 250.

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